The QUARTERLY JOURNAL *of* SPEECH

VOLUME 36 • OCTOBER 1950 • NUMBER 3

THE PLACE OF RHETORIC IN A LIBERAL EDUCATION

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IN this discussion of the relationship of rhetoric to a liberal education I realize with due humility my presumption in wrestling with problems which from the days of Plato and Aristotle have occupied the minds of the greatest of educational philosophers. I am aware too that more than good will on my part will be demanded by my learned audience. Indeed I wish that I might evade my responsibility by calling in one of my predecessors at Columbia to speak in my place. I refer to Professor John M. Vicars, who from 1817 to 1857 adorned the chair of moral philosophy, rhetoric, and belles lettres. In 1857 he was promoted to be professor of the evidences of natural and revealed religion. Only a master of such varied wisdom, human and divine, could hope to solve even some of our problems.

I have inherited from Mr. Vicars only the professorship of rhetoric. I can lay no claim to his range of learning. But with such vision as God grants me I shall view the place of rhetoric in a liberal education and tell you what I see. If I am granted the vision to see enough to instruct you, even though I fail to delight and move, it may be because, like the dwarf in the ancient apologue, I maintain a precarious seat upon the shoulders of the giants who have lived before me.

As I have mentioned, I am a professor of rhetoric. But I am also a member of the Department of English and Comparative Literature. All professors in Departments of Speech and Public Speaking will recognize that I stand alone amidst the alien corn. To my beloved colleagues in the English Department, of course, I am the alien. Even if I were a member of a Speech Department, I fancy something of the same feeling would prevail on the campus. This brings us face to face with the first problem involved in relating rhetoric to a liberal education today. Put simply, modern academic education, in colleges and universities at least, mistrust the arts of making and doing, including rhetoric. Academic leaders consider our arts as professional—not a legitimate part of a liberal arts program. Rhetoric, speech, dramatic arts are likely to fail of complete acceptance by the

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teachers of those subject matter courses which involve bodies of knowledge. *Areopagitica* is literature. It is academic and belongs in a liberal arts college. Likewise *Hamlet*. But instruction in public speaking and playwriting, it seems, involve exercises in mere skills. They are not academic. If not professional, they should be extracurricular like football.

Let me illustrate with a story about a sister art. A number of years ago the Dean of the School of Architecture at Columbia suggested to the Dean of the College that a course in drawing be counted towards the A.B. degree. The refusal was prompt. 'Certainly not. Drawing is not an academic study. It is a digital exercise.' This academic prejudice in favor of the sciences of understanding and knowing, although it is still powerful, is perhaps in process of being broken down. Today a course in drawing may count for the A.B. The University Announcement assures the academic community that 'through actual practice of drawing and painting the course is planned to develop an understanding and appreciation of the fundamental principles of design.'

This is splendid, of course, and we should never cease pointing out to deans and committees on instruction that practice in the arts of rhetoric and public speaking do indeed contribute to the understanding and appreciation of the literary, historical, and philosophical monuments of the past and present. And we should never cease teaching rhetoric and public speaking with such understanding and appreciation as one, at least, of our major objectives.

But understanding the fundamental principles of design is not our only objective in teaching rhetoric. Nor is it the greatest. It was Sir Philip Sidney, not the dean of a liberal arts college, who understood our objective, when he said in a letter: 'To what purpose should our thoughts be directed to various kinds of knowledge unless room be afforded for putting it into practice.'

As we know very well, ancient education emphasized the putting of knowledge into practice. Of all the arts essential to the ancient cycle of instruction the most important was rhetoric. In Greece it was the keystone of an educational structure which was planned to make a young man an effective citizen who could aid in the administration of justice and who could cogently discuss public questions and lead his fellows, or follow them, to wise and expedient courses of action. This was a liberal education designed for every citizen, not a professional education for lawyers and politicians only.

But today we find it difficult to persuade our academic colleagues that the art of rhetoric and related arts of communication are truly conducive to educating young people liberally. But does not rhetoric teach the art of persuasion? Should we not put to her defense the arts she teaches?

Since Lady Rhetoric, whom we shall now imagine to be under indictment, teaches rhetorical invention or the art of discovering arguments, let us ask her to help us to find arguments in her defense. As we know, the lesson she teaches her pupils is first to ask questions: What are the main issues involved in the case you are preparing to argue? What is the hinge upon which the case turns? What is the status?

So, we, her pupils and advocates, ask the questions. Does the issue turn on a question of fact? *(The status of conjecture?)* No. There is no debate about the existence of rhetoric, its beginings, its history. Then does the issue turn on the status of definition? Perhaps we

have something here. Perhaps rhetoric is like the unpopular dog because someone gave her a bad name. Intellectual pastry cookery, for instance. Or as the late Earl Baldwin called her, 'the harlot of the arts.' Yes, the case turns at least in part on the status of definition.

But what of the status of quality? Is the quality of rhetoric good or bad? If it is good, what it is good for? We believe that rhetoric is at least potentially good and serves a good end in a liberal education, remembering, I trust, Aristotle's warning that all good things can be abused save virtue herself. So we must seek out arguments which will, we hope, please, instruct, and move our academic colleagues to lay aside their mistrust of rhetoric.

For thousands of years rhetoric has taught the use of an effective technic for the discovery of arguments. This technic teaches the advocate to look into those places where arguments lurk or have their seats. These are the *loci*, the *topoi*. Clearly the doctrine of the topics or places of argument is based on a metaphor. One goes looking for arguments in the *places* of the mind much as one goes looking for a book on a shelf or a letter in a pigeon hole. So in seeking out arguments in favor of rhetoric let us look to the places of argument, such as a cause and effect, similarity and dissimilarity, definition and division, genus and species, past, present, or future time, magnitude, or testimony. Let us examine and question them all and use our judgment in seeking out the weightiest and most useful arguments we can discover in defense of rhetoric.

We have already decided that the issue turned in part on definition. What arguments can we derive thence? Gorgias, in the Platonic dialog which bears his name, defined rhetoric as the art of persuasion in courts of law and other assemblies. Aristotle combatted this narrow limitation, all too common in his day, when he defined rhetoric as the 'faculty of discovering all the means of persuasion in any subject.' This is the definition most generally accepted today. But this definition carries a surcharge of combativeness, propaganda, and publicity which mitigates against winning friends in academic circles. Is there any historical sanction for a broader and more philosophical definition? One that might be more ingratiating and win the favor of the judges? I am happy to assure you that there is. It can be found in the tradition of Isocrates and Cicero.

Isocrates was rather careful to avoid the word *rhetoric* in describing the art he practiced and taught. The word was bad medicine even in his days. He preferred to practice and teach 'the art or philosophy of discourse.' But Cicero was not afraid of the word *rhetoric* when he called Isocrates 'the master of all rhetoricians.' That the concept of rhetoric, if we may join Cicero in using the word, which was taught by Isocrates was indeed broader than that of Aristotle is clear from the following quotation from his *Antidosis:*

> With this faculty we both contend against others on matters which are open to dispute and seek light for ourselves on things which are unknown; for the same arguments which we use in persuading others when we speak in public, we employ also when we deliberate in our thoughts. . . . If there is need to speak in brief summary of this power, we shall find that none of the things which are done with intelligence take place without the help of speech, but that in all our actions as well as in our thoughts, the art of discourse is our guide.

Like Isocrates, Cicero was forced by the very nature and variety of his own interests to take a broad view of rhetoric or the art of discourse and include a great deal that Aristotle's narrower view excluded. Thus in his discussion of the theses or indefinite question in

the *De partitione oratoria*, he enlarges on the thesis as a legitimate rhetorical form adapted to the discussion of many questions not related to the law courts or the deliberative assemblies. Thus he considers that his own rhetorical works include, not only his speeches, but his discussions of the nature, value, and use of oratory, and his essays on duty, politics, philosophy, friendship, old age, and the nature of the gods.

So we have looked into the place of argument called 'testimony' and bring forth as witnesses for a broad and more humane definition of rhetoric both Isocrates and Cicero. They give us strong arguments in support of rhetoric as a valid part of a liberal education, not merely as training in professional skills. Let us, like them, envisage rhetoric as the training of young people to take their place in a human society where all transactions are conducted through the medium of language. I believe that if we adopt this broader definition of rhetoric and teach rhetoric with our eyes on the humane goals set up by Isocrates and Cicero, we are likely to persuade our academic colleagues that rhetoric is today—as it was in antiquity—a truly liberal art.

But in our defense of rhetoric we have yet to explore the status of quality. Can we show that our broader rhetoric, or any rhetoric, is good? In terms of educating the young, is rhetoric good for anything? If so, good for what? If we compare and contrast the arts, rhetoric among them, with the sciences, we recognize readily enough that it is the sciences that add to our knowledge. The sciences extend our horizons, they take us to the roots of things, they carry our knowledge beyond the stars. But the infinite variety of the data of experience may frustrate us and confuse us and lose us in chaos, as we know only too well in this terrifying scientific age. We do not know what to do with our knowledge. This problem was well stated a few years ago by Archibald MacLeish. In an address on The Power of the Spoken Word, he said in part: 'The sickness of our day is the sickness of disordered and multifarious phenomena, undisciplined, unorganized, and uncomposed. Our desperate need is to impose upon the world of chaotic phenomena, an order of understanding.'

May I suggest that it is not to the sciences which analyze but to the arts which synthesize that we must look to bring order to this chaos. John Milton showed himself to be an artist, a rhetorician as well as a poet, when he described God's creation of the world in *Paradise Lost*. You will recall that he described God going about it as an artist would. God started with a lot of chaos from which he created the ordered world whose celestial spheres sounded musical notes in ordered harmony. 'Light shown, and order from disorder sprung.'

In our liberal arts colleges it is rhetoric alone, as the culminating art of the arts of language, which is equipped to teach the student how to order his knowledge, to order his thoughts in speech and in writing. Perhaps I should have said organize. For that is the image in Milton's mind when he placed as the culmination of the curriculum which he planned for his dream school in his *Tractate on Education*, 'those organic arts which enable men to discourse and write perspicuously, elegantly, and according to the fitted style of lofty, mean, or lowly.'

So let us hope that we can persuade our academic colleagues that rhetoric is a broad and humane discipline, not merely a skill pertaining to utterance, of great value in teaching students to or-

ganize and integrate their knowledge in speech and writing, for 'In all our actions as well as our thoughts the art of discourse is our guide.'

But are we teachers of rhetoric always true to this broad, rich tradition of the art of discourse? Have we been tempted to surrender some at least of our humane liberal arts heritage? It may be. It is today especially difficult to keep any inheritance intact. Moreover, we still inherit the narrow view of rhetoric which Aristotle condemned as lacking sufficient enrichment in logic. We have also inherited the less narrow tradition of Aristotle, but still a narrow tradition because he limited rhetoric to the art of persuading a popular audience, turning away from the enrichment of the other arts and sciences. There is always the danger that rhetoric may suffer from malnutrition for lack of the minerals and vitamins of literature and logic, of history and philosophy, of the political and social sciences. John Milton knew this when he directed that his pupils be not taught the arts of speaking and writing until they were well read in the sciences: 'From hence and not till now will be the right reason of forming them to be able writers and composers in every excellent matter, when they shall be thus fraught with universal insight into things.'

Perhaps we can understand even more readily the need rhetoric has for wide learning if we cast our eyes backwards and consider the problem as Cicero states it in the *De Oratore*. He states both the narrow view and his own broad view in his foreword to his brother Quintus, saying: 'I consider eloquence to be the offspring of the accomplishments of the most learned men, but you consider it to be separated from the refinements of learning and attributable to natural aptitude and excerises in rhetoric.' Later he iterates his own view: 'In my opinion no man can be an orator worthy of all praise who has not attained a knowledge of all important matters, and all sciences and all arts.' In the dialog itself Cicero has Crassus say: 'No one is to be numbered among orators who is not thoroughly accomplished in all branches of learning which befit a free man.' Cicero knows, of course, that this is a counsel of perfection, to be striven towards with little hope of complete attainment. But even unattainable ideals are worthy of contemplation.

Thus my purpose in speaking to you on this occasion has been twofold. I have endeavored to show that a broad, humane rhetoric conceived as the art of discourse is valuable in a liberal education as an organizer and integrater of the student's knowledge. And I have endeavored to show the importance of bringing to bear the whole wealth of a liberal education as an enrichment of our instruction in the art of rhetoric. Of the two rhetoric has more to lose by walking alone than do the sciences which enrich our knowledge. Rhetoric can not function as an organic art if it has no knowledge to organize. Rhetoric should work with moral philosophy and belles lettres as our forefathers well knew.

FRENCH TRACTATES ON PREACHING: A BOOK-LIST

Harry Caplan and Henry H. King

This book-list is third in a series: a list of Latin tractates on preaching, extending from the sixteenth century to the present, appeared in *The Harvard Theological Review* 42 (1949) .185-206, and an Italian list of like scope in *Speech Monographs* 16 (1949) .243-252. A fourth in the series, a Spanish list, will soon be printed in *Speech Monographs*. For an exposition of our purposes, plans, and methods of compilation, and of the uses to which these lists can be put, we refer the reader to the introductory remarks in the two articles already published. We would add only that the present list differs from the other two in its greater breadth; it seemed advisable to include a larger number of critical and historical studies, and among these several which deal with the theory or practice of preaching in other than French-speaking countries, and several, too, which deal with the art as taught or practiced during the Middle Ages. And we would advise users of the Latin and Italian lists that they may here find a few items which are lacking in those lists.

The following is a list of works to which reference is made in abbreviated form in the case of items for which complete data have proved unavailable:

B.M. 1943. British Museum: *General catalogue of printed books,* vol. 37.

B.N. Ministère de l'éducation nationale: *Catalogue général des livres imprimés de la Bibliothèque nationale* (Paris).

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Bibl. Réd. De Meulemeester, Maurice, C.SS.R.: *Bibliographie générale des écrivains rédemptoristes.* Louvain 1933-1939 (3 vols.).

Biogr. univ. *Biographie universelle (Michaud) ancienne et moderne.* New and enlarged ed. Paris 1854-1865 (45 vols.).

D.B.F. *Dictionnaire de biographie française.* Paris 1933-1949 (vols. 1-3, and fascc. 19-25: Aage-Barbel).

Gibert, Appendix. Gibert, Balthasar: *Jugemens des savans sur les auteurs qui ont traité de la rhétorique.* Amsterdam 1725 (vol. 8 of Adrien Baillet's *Jugemens des savans).*

Goujet 2. Goujet, Claude Pierre, abbé: *Bibliothèque françoise, ou Histoire de la littérature françoise.* Paris 1740 (vol. 2).

Kayser. Kayser, Christian Gottlob: *Vollständiges Bücher-Lexicon* (Leipzig 1834-1910) and *Deutsches Bücherverzeichnis (ibid.* 1911-).

La Croix du Maine. La Croix du Maine, François Grudé, sieur de, and Du Verdier, Antoine, sieur de Vauprivas: *Les bibliothèques françoises.* Paris 1772-1773 (new ed., 6 vols.).

Molinier, Cat. 3. Molinier, Auguste: *Catalogue des manuscrits de la Bibliothèque Mazarine.* Paris 1890 (vol. 3).

Niceron. *Mémoires pour servir à l'histoire des hommes illustres dans la république des lettres.* Paris 1727-1745 (43 vols., by J. P. Niceron, P. F. Oudin, J. B. Michault, and C. P. Goujet).

N. Nederlandsch. Biogr. Woordenb. Nieuw Nederlandsch Biografisch Woordenboek. Leiden 1911-1937 (10 vols.).

Quérard. Quérard, Joseph Marie: *La France littéraire, ou Dictionnaire bibliographique.* Paris 1827-1839 (vols. 1-10), 1854-1864 (vols. 11-12, supplement).

Quérard, *Litt. franç. contemp.* Quérard, Joseph Marie et al.: *La littérature française contemporaine, XIX^e siècle.* Paris 1842-1857 (6 vols.).

Quétif. Quétif, Jacques: *Scriptores ordinis praedicatorum . . . absolvit J. Échard.* Paris 1719-1721 (2 vols.). Vol. 3, *Continuatio,* ed. by Rémi Coulon, O.P., and Antonin Papillon, O.P., Rome and Paris 1909-1934.

Sommervogel. De Backer, Augustin, and Sommervogel, Carlos: *Bibliothèque des écrivains de la Compagnie de Jésus.* Liége 1869-1876 (3 vols.).

Spingarn. Spingarn, Joel Elias: *Critical essays of the 16th century.* Oxford 1908-1909 (3 vols.).

Watt. Watt, Robert: *Bibliotheca Britannica; or A general index to British and foreign literature.* Edinburgh 1824 (4 vols.).

P. following an author's name indicates his affiliation to some branch of the Protestant church.

Sixteenth Century

BENOIST (BENOÎT), RENÉ (1521-1608). *Traité de prédication et ouie de la parole de Dieu: L'Ecclésiaste, ou Prêcheur de Salomon, avec briève explication et scholies, pour le bien et l'instruction du simple peuple, et aussi des pasteurs et prêcheurs.* Paris 1582.

DE BORGIA (BORJA). (Saint) FRANCISCO, S.J. (1510-1572). 'Petit traicté de la manière de bien prescher' (in Pedro de Ribadéneyra, *La vie du Rév. Père François de Borgia,* tr. from the Spanish): Douai 1603, Lyons 1609 (3d ed.), the same (in Peter Binsfeld, *La théologie des pasteurs et autres prestres ayant charge des âmes,* ed. by Philippes Bermyer): Paris 1626, Rouen 1640, Toulouse 1648, Lyons 1649, 1657.

In Latin original (*Ratio concionandi, Tractatus brevis pro praedicatoribus s. Evangelii*): Salamanca 1579, Rome 1596, Antwerp 1598, 1611, Trèves 1599, Cologne 1603, 1612, Mainz 1603, 1611, Lyons 1609, Paris 1609, 1614, 1640, 1646, Douai and Tours 1611, Rouen 1615, 1641, Brussels 1675, Louvain 1691, 1703, Venice 1802. For details of these editions see 'Latin tractates on preaching,' in *The Harvard Theological Review,* vol. 42, no. 2, July 1949, p. 188.

In German (in Franz Krus, S.J., *Fragen der Predigt-Ausarbeitung*): Innsbruck 1916.

In Italian (*Trattato per i predicatori del sacrosanto vangelo di S. Francesco Borgia*): Palermo 1757.

In Spanish (*Tratado breve para los predicadores del Santo Evangelio*): Madrid 1592 (in Pedro de Ribadéneyra, *Vida del P. Francisco de Borja*), Barcelona 1882 (in *Obras,* ed. by J. E. Nieremberg, *Biblioteca económica,* vol. 17).

BORROMEO, (Saint) CARLO (1538-1584). *Avertissement aux prédicateurs, tiré des saints conciles et des pères, principalement des instructions du grand saint Charles Borromée* (Anon.). Périgueux 1650. See Anon. (*Avertissement, etc.*) in 17th century list, below.

In Latin original (*Pastorum concionatorumque instructiones*): Milan 1583, 1599, 1747, Paris 1585, 1643, Antwerp 1586, Cologne 1587, Rome 1594, Bologna 1616, Douai 1616, 1624, Lyons 1683, Augsburg 1758, 1762, Ghent 1828, Innsbruck 1846, Münster in Westph. 1846, 1860. For details of these editions see 'Latin tractates on preaching,' pp. 188-189. See also: Federico Barbieri, *La riforma dell' eloquenza sacra operata da s. Carlo Borromeo,* Milan 1911, and Domenico Fanucchi, *La moderna predicazione confrontata colle instruzioni di s. Carlo Borromeo: prolusione,* Milan 1891.

BOSQUIER, PHILIPPE (1561-1636). See Englebert, Omer, in 20th century list, below.

CALVIN, JEAN (1509-1564). P. See Lefranc, A. J. M., in 20th century list, below.

ESTIENNE, HENRI, II. (1528-1598). P. *Apologie pour Hérodote* [*Satire de la société au xvie siècle*], tr. from the Latin. The Hague 1735 (2 vols.), Paris 1879 (2 vols.).

In Latin original (*Apologia pro Herodoto*): Geneva 1566, 1618, Frankfurt 1595, 1608, London and Paris 1709.

DE GRANADA, LUIS, O.P. (1504-1588).

1. Section on manner of teaching the Christian doctrine, in *Sommaire de la doctrine Chrestienne,* tr. from the Portuguese. Paris 1605.

In Portuguese original ('Necessidade que ha de saber a doctrina Christana, & a maneyra de ensinala,' in his *Compendio de doctrina Christana,* chap. 1): Lisbon 1559.

In Italian (*Trattato del modo dell' insegnare i misteri della nostra fede*): Venice 1587, 1590, Genoa 1587.

In Spanish (*Breve tratado en que se declara*

la manera que se podrá proponer la doctrina de nuestra santa fe. Antwerp 1572, Salamanca 1582, 1585, 1588, Madrid 1595, 1860, Valladolid 1615, Paris 1845, 1846. For details of these Spanish editions, see 'Spanish treatises on preaching,' soon to appear in *Speech Monographs.*

2. *La rhétorique de l'église ou l'éloquence des prédicateurs,* tr. from the Latin. Paris 1698 (2 eds.), Lyons 1829.

In Latin original (*Ecclesiastica rhetorica, sive de ratione concionandi*): Lisbon 1576, 1762, Venice 1578, Cologne 1578, 1582, 1594, 1611, Paris 1583, 1635, Milan 1585. For details of these editions see 'Latin tractates on preaching,' p.190.

In Spanish (*De la retórica eclesiástica, o de la manera de predicar*): Valencia 1768, Barcelona 1770, 1772, 1778 (tr. under direction of José Climent), Madrid 1793, 1800 (in *Obras*), 1852, 1863 (in *Obras* 3.488-642).

See also, Ticknor, George, in 19th century list, below.

HYPERIUS, ANDREAS GERARDI (1511-1564). P. *Enseignement à bien former les saintes prédications et sermons,* tr. from the Latin. Geneva 1563.

In Latin original (*De formandis concionibus sacris, seu de interpretatione Scripturarum populari*): Marburg 1553, Dortmund 1555, Basel 1573, 1579, Halle 1581 (ed. by H. B. Wagnitz).

In English (*The practice of preaching, otherwise called the pathway to the pulpit,* tr. by John Ludham): London 1577.

In German (*Die Homiletik und die Katechetik des Andreas Hyperius,* tr. by E. C. Achelis and Eugen Sachsse): Berlin 1901.

See Vaucher, Édouard, in 20th century list, below; and for other critical studies, 'Latin tractates on preaching,' p. 191.

JEAN (Saint) DE LA CROIX (JUAN DE LA CRUZ, 1542-1591). See Surin, J. J., in 17th century list, below.

JUMEL (GEMELLI), ADRIAN (*fl.* 1502). *La rhétorique divine de Guillaume [d'Auvergne], etc., traduite par ledit Iumel ou Gemelli.* Place and date of publication not given (LaCroix du Maine 1. 7). Tr., from the Latin, of William of Paris' Art of prayer (*saec.* xiii).

DE LOYOLA, (Saint) IGNACIO, S.J. (1491-1556). See Debuchy, Paul, in 20th century list, below.

MENOT, MICHEL (*ca.* 1440-1518). See Gilson, E. H., and Nève, Joseph, in 20th century list, below.

PANIGAROLA, FRANCESCO, O.M. (1548-1594). *L'art de prescher et bien faire un sermon,* tr. by Gabriel Chappuis. Paris 1604, 1608, 1624, Lyons 1615.

In Italian original (*Modo di comporre una predica*): Milan, Cremona, Rome 1584, Venice 1603, *ibid.* 1643 (in Giuseppe degli Aromatari, *Degli autori del ben parlare,* Pt. 5).

In Latin (*Rhetorica ecclesiastica, sive de modo componendae concionis libellus,* tr. from the Italian): Cologne 1605, 1612 (ed. by Jacobus de Graffhis), Mainz 1612 (tr. by Michaelis Cremelius, O.P.).

THÉRÈSE (Sainte) DE JÉSUS (1515-1582). See Surin, J. J., in 17th century list, below.

VALERIO (VALIERO), AGOSTINO (1531-1606). *Rhétorique du prédicateur.* Paris 1750, 1761 (tr. by J. A. T. Dinouart), Petit Montrouge 1851 (in Appendix to *Dictionnaire d'éloquence sacrée* [J. P. Migne, *Encyclopédie nouvelle théologique,* vol. 6], ed. by Joseph Cyprien Nadal, *q. v.* in 19th century list, below).

In Latin original (*De rhetorica ecclesiastica, sive modo concionandi libri tres*): Venice 1574, 1578, Paris 1575, Cologne 1575. Niceron (5. 252) and Watt (2. 926e) say that eight eds. of this work were published during the author's life.

Seventeenth Century

ABELLY, LOUIS, bishop of Rodez (1603-1691). *La vie du vénérable serviteur de Dieu Vincent de Paul.* Paris 1664, 1684 (3d ed.), 1698, 1823 (5 vols.), 1832 (5 vols.), 1839 (2 vols.), 1843 (2 vols. in 1), 1865 (2 vols.), Clermont-Ferrand 1835 (6 vols.). Contains matter by St. Vincent de Paul on the technique of preaching.

ALBERT, FÉLIX, DE PARIS, O.CAP. *Réflexions sur la manière de prêcher.* Paris 1685, 1691, 1701, Lyons 1701, 1730.

D'ALMÉRAS, RENÉ, C.M. (1613-1672). 'Un petit avis tout pratique sur la manière de prêcher, rédigée en 1666 par M. Alméras, second supérieur de l'Ordre, d'après ses souvenirs des conférences de St. Lazare, dans lesquelles ce sujet avait été traité en présence du Saint [Vincent de Paul].' Paris 1859 (in *Sermons de saint Vincent de Paul, de ses cooperateurs et successeurs immédiats pour les missions des campagnes,* ed. by J. J. Jeanmaire).

ANONYMOUS. *Avertissement aux prédicateurs, tiré des saints conciles et des pères, principalement des instructions du grand saint Charles Borromée.* Périgueux 1650. See Borromeo, Carlo, in 16th century list, above.

ANONYMOUS. *Aydes à la prédication, avec le traité de Saint François de Sales . . . sur le même sujet.* Rouen 1628. See de Sales, St. François, below.

ANONYMOUS, O.S.B. *De la sainteté et des devoirs du prédicateur, avec l'Art de prêcher, par un religieux Bénédictin de la Congrégation de St. Maur.*
Place and date of publication not given (Gibert, Appendix, p. 394). Cf., however, Tachon, Christophorus, below.

ANONYMOUS. *Réfléxions sur les prédicateurs.* Paris 1687 (Goujet 2. 360).

ANONYMOUS. *L'idée de l'éloquence chrestienne ou l'art de bien prescher.* Paris: Bibliothèque Mazarine, MS (*saec.* xvii) No. 3835 (1981), 308 foll. Incipit not given. 'Ex bibliotheca fratrum Praedicatorum Sancti Jacobi' (Molinier, Cat. 3. 193).

ANONYMOUS. *Réflexions sur les prédicateurs écrits en forme de lettres.* Paris 1697 (Goujet 2. 242 ff., 516).

ANONYMOUS. *Traité de l'excellence et de la pratique de la chaire.* Paris 1675 (Goujet 2. 514).

ARNAULD, ANTOINE (1612-1694), BRULART DE SILLERY, FABIO, and LAMY, FRANÇOIS. *Réfléxions sur l'éloquence des prédicateurs.* Paris, Amsterdam 1695, Paris 1700, 1707. Preface attributed to Dominique Bouhours). See Bouhours, Dominique, Brulart de Sillery, Fabio, and Lamy, François, below.

D'AUBRY, JEAN, abbé (d. *ca.* 1667). *Instruction des prédicateurs.* Place of publication not stated, 1638; see Niceron 22. 277 on this 'charlatan.'

BAILLET, ADRIEN (1649-1706). *Jugemens des s(ç)avans sur les principaux ouvrages des orateurs.* Paris 1685-1686 (4 vols.), 1722-1730 (8 vols., ed. by Bernard de la Monnoye; vol. 8: Anti-Baillet, by Gilles Ménage, *q. v.*, below), Amsterdam 1725 (8 vols.). See also Gibert, Balthasar, in 18th century list, below.

DE BALLINGHEM, ANTOINE (1571-1630). *Le prédicateur, ou Examen, d'après l'Écriture, les conciles et les saints pères, de ce qu'il doit être et de ce qu'il doit dire.* Free translation by the abbé Charles Antoine Sébastien Morel of Antoine de Balinghem's preface to his *Scriptura sacra.* Paris 1837.
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BOUHOURS, DOMINIQUE (1628-1702). See Arnauld, Antoine, above; de Sanlecque, Louis, below.

BOURDALOUE, LOUIS, S.J. (1632-1704). See Simon, L. B., and Thomas, A. L., in 18th century list, below; Blampignon, E. A., Brunetière, Ferdinand, Chérot, Henri, Feugère, Anatole, Guers, E., Lauras, Mathieu, Lezat, Adrien, Lyons, Théodule, de Ménorval, Eugène, and Sainte-Beuve, C. A., in 19th century list, below; Byrne, Ethna, Castets, Ferdinand, Charaux, Auguste, Daeschler, R., Griselle, Eugène, and True, G., in 20th century list, below.

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Cf. also Charles Simeon, *The Gospel message . . . to which are added skeletons of sermons . . . treated in four different ways, with a view to illustrate . . . Mr. [Jean] C[laude]'s rules of composition*, Cambridge 1796, 1806.

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2. *Nouvelles observations sur les différentes méthodes (manières) de prêcher* (Anon). Lyons 1757. Ascribed by Sommervogel to De Foix, but cf. Anon. (*Nouvelles observations*, etc.), and Albert, Antoine, in the 18th century list, below. De Foix is probably represented in the 'recueil de tous les prédicateurs qui ont prêché l'Avent et le Carême devant leurs Majestés Louis XIV et Louis XV' which is appended to the 'Nouvelles observations.' The work is ascribed to Antoine Albert by D. B. F.

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In English (*Reflections upon eloquence*): Oxford 1672, London 1706, 1731.
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In English (*The inefficacy of preaching . . . translated from the original of a celebrated French author*): London 1771, 1787. See Alfonso Maria de' Liguori, 'Confutazione di un altro libro francese intitulato: "De la prédication, par l'auteur du Dictionnaire philosophique," ' Naples 1767, in the Appendix to *Verità della fede.*

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du prédicateur. Paris 1754, 1761. See also Valerio, Agostino, in 16th century list, above.

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FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE, archbishop of Cambrai (1651-1715). *Dialogues sur l'éloquence en général et sur celle de la chaire en particulier.* Paris 1718 (Preface by Andrew Michael Ramsay), 1753, 1803, 1824 (in *Oeuvres diverses*), 1825 (in *Oeuvres choisies*), 1839 (in *Chefs-d'oeuvre littéraires de Fénelon*), 1846 (ed. N. A. Dubois), 1850 (in *Oeuvres complètes* 6. 567-605), 1854 (in *Oeuvres* 4. 613-687), 1867 (in *Leçons pratiques de rhétorique spécialement rédigées pour les pensionnats de demoiselles,* by A. Chaillot), 1878 (ed. M. A. Mazure). See also Anon., *De l'éloquence de la chaire,* Dupanloup, F. A. P., Gandar, Eugène, and Thamin, Raymond, in 19th century list, and Cagnac, Moïse, Charaux, Auguste, Delplanque, Albert, Griselle, Eugène, and Leroy, Maxime, in 20th century list, below.

In Dutch (*Gesprekken over de welsprekendheid in het algemeen, en over die van den kansel in het bijzonder,* tr. from the French by J. M. Schrant): Amsterdam 1817.

In English (*Dialogues on eloquence in general and that of the pulpit in particular,* tr. from the French): Amsterdam 1718, London 1722, 1808, 1810, 1847 (ed. Alfred Jenour), 1848, 1849 (ed. Jenour), 1896, Glasgow 1750, 1760, Boston 1810, 1832 (in George Campbell, *Lectures on systematic theology and pulpit eloquence,* followed by *Dialogues on eloquence* by M. de Fénelon), 1819 (in Ebenezer Porter, compiler, *Young preacher's manual*), New York 1814, Andover, Mass. 1845 (in Edwards Amasa Park, editor, *Preacher and pastor, by Fénelon, Herbert, Baxter, Campbell*), Philadelphia 1901. See Winifred Holtby, *Eutychus, or The future of the pulpit: a possible epilogue to Fénelon's 'Dialogues sur l'éloquence.'* London 1928.

In German (*Gespräche von der Beredsamkeit*): Halle 1734, Leipzig 1781-1782 (in *Sämtliche Werke,* tr. from the French), Münster 1803, 1819, Tübingen 1809, Regensburg 1837-1839 (in *Sämtliche Schriften*), Augsburg 1850 (in *Homiletik,* ed. Stephan M. Arthur Franke).

In Spanish (*Diálogos sobre la elocuencia en general y sobre la sagrada en particular*): Madrid, 1795, 1904.

FREY DE NEUVILLE, PIERRE, S.J. (1693-1774). See Bézy, J., in 20th century list, below.

FROSSARD, BENJAMIN SIGISMOND (1754-1830). P. *Observations sur l'éloquence de la chaire.* Lyons 1787.

GAICHIÈS, JEAN (1647-1731). *Maximes sur le ministère de la chaire.* Paris 1710 (Anon.: *L'art de la prédication*), 1739 (ed. by Jacques Philippe Lavarde, with additions), 1803 (in Anon., *De l'éloquence de la chaire,* etc., *q.v.* in 19th century list, below), 1869 (following Pierre de Villiers' *L'art de prêcher, q.v.* in 17th century list, above), Toulouse 1711 (work attributed to J. B. Massillon), Besançon 1822.

In German (*Grundsätze zur geistlichen Beredsamkeit*): Leipzig 1756, 1774 (tr. by J. C. Messerschmidt), Steyr 1774 (tr. by Abbot Wolfgang).

In Italian (*Massime sopra il ministero del pergamo*): Novara 1836 (2d Novarese ed.), 1844.

In Spanish (*Máximas para el ministerio del púlpito*): Madrid 1775.

GIBERT, BALTHASAR (1662-1741). *Jugemens des savans qui ont traité de la rhétorique.* Paris 1713-1719 (3 vols.), Amsterdam 1725 (in vol. 8 of Adrien Baillet's *Jugemens des savans*).

GISBERT, BLAISE, S.J. (1657-1731).

1. *L'éloquence chrétienne dans l'idée et dans la pratique.* Lyons 1702 (under the title, *Le bon goût de l'éloquence chrétienne*), 1715, *ibid.* 1724-34 and Paris 1860, 1866 (in Vincent Houdry, S.J., *Bibliothèque des prédicateurs,* vol. 22), Amsterdam 1728 (with remarks by Jacques Lenfant).

   In English (*Christian eloquence in theory and practice,* tr. from the French by Samuel D'Oyley): London 1718.

   In German (*Christliche Beredsamkeit, nach ihrem innerlichen Wesen, und in der Ausübung vorgestellt*): Leipzig 1740, Quedlinburg 1768, Augsburg 1788.

   In Italian (*L'eloquenza cristiana nell' idea e nella pratica,* tr. from the French by Selvaggio Canturani): Venice 1716, 1844-1858 (in Houdry's *Biblioteca de' predicatori,* vols. 2 and 3, tr. and ed. by Abate G. O. Marzuttini).
2. 'Histoire critique de la chaire française depuis François Ier.' Lille 1902-1904 (in *Revue Bourdaloue,* vols. 1-3).

GOUJET, CLAUDE PIERRE, abbé (1697-1767). *Bibliothèque françoise, ou Histoire de la littérature françoise.* Paris 1740 (concerning writings on sacred eloquence: 2. 112-249. 512-518).

GRAVERELLE. *Traité de l'éloquence dans tous les genres, par M. G.* (300 to 400 pages are a *verbatim* transcription from Rollin's *Traité des études*). Paris 1757. See Rollin, Charles, below.

GROS DE BESPLAS, JOSEPH MARIE ANNE (1734-1783). *Essai sur l'éloquence de la chaire, avec le tableau de ses progrès et de sa décadence dans les différents siècles de l'église, accompagnés de réflexions.* Amsterdam and Paris 1767, Paris 1778.
In English (*Essay on the eloquence of the pulpit*, tr. by M. Martindale): London 1816, 1819.

GUIOT (conseiller, jurisconsulte). *Discours sur la prédication, où l'on propose divers moyens de la rendre plus utile au public.* Paris 1714, 1715 ('Écrit où l'auteur du "Discours sur la prédication" explique un des principaux moyens qu'il a proposés pour la rendre utile au public.' Quérard 3.545).

HÉDOUIN, JEAN BAPTISTE, O. PRAEM. (1749-1802). *Principes de l'éloquence sacrée, mêlés d'exemples puisés principalement dans l'Écriture-Sainte, dans les saints pères, et dans les plus célèbres orateurs chrétiens, à l'usage des cours d'étude établis dans l'ordre des Prémontrés.* Ed. by M. L'Écuy. Soissons 1787, Paris 1788.

HOUDRY, VINCENT, S.J. (1631-1729). *Traité de la manière d'imiter les bons prédicateurs, avec les tables pour les différens usages qu'on peut faire des 'Sermons sur tous les sujets de la morale chrétienne,' composez par le R. P. V. H. de la Compagnie de Jésus.* Paris 1702.

DE ISLA, JOSÉ FRANCISCO (1703-1781). *Histoire du fameux prédicateur Frère Gerunde de Campazas, dit Zotès*, tr. from the Spanish by F. Cardini. Paris 1822 (2 vols.).
In Spanish original (*Historia del famoso predicador Fray Gerundio de Campazas, alias Zotes, por el licenciado Don Francisco Lobón de Salazar* [pseud.].): Madrid 1758, 1770, 1787, 1813, 1815, 1820, 1822 (5 vols.), 1846, 1850, Lyons 1819, Barcelona 1820, 1835, 1842, 1875, Lyons and Paris 1824, Leipzig 1885, Burgos 1932.
In English (*The history of the famous preacher Friar Gerund de Campazas: otherwise Gerund Zotes*, tr. from the Spanish): Dublin 1772, London 1772 (2 vols.).
In German (*Geschichte des berühmten Predigers Bruder Gerundio von Campazas, sonst Gerundio Zotes*, tr. from the English by J. Bertuch): Leipzig 1773 (2 vols.).
Cf. Gaudeau, Bernard and Ticknor, George, in 19th century list, below.

JOLY, JOSEPH ROMAIN (1715-1805). *Histoire de la prédication, ou la manière dont la parole de Dieu a été prêchée dans tous les siècles.* Amsterdam and Paris 1767.

DE JONCOURT, PIERRE (d. 1725). P.
1. *Entretiens sur les différentes méthodes d'expliquer l'Écriture et de prêcher de ceux qu'on appelle Cocceiens et Voétiens dans les Provinces-Unies.* Amsterdam 1707.
2. *Nouveaux entretiens, etc.* Amsterdam 1708.

DE LA CHAPELLE, ARMAND BOISLEBEAU (1676-1746). P. *Examen de la manière de prêcher des protestans françois, et du culte extérieur de leur sainte religion, où l'on rapporte quelques autres lettres sur ces matières et sur quelques autres qui en dépendent.* Amsterdam 1730.

DE LA HARPE, JEAN FRANÇOIS (1739-1803).
1. 'Études littéraires sur l'oraison funèbre.' Paris 1842 (preceding *Oraisons funèbres de Bossuet, Fléchier, Massillon, etc.*).
2. *Lycée, ou Cours de littérature ancienne et moderne.* Paris 1829 (vol. 14).
3. 'Sur l'éloquence de la chaire en général, et celle de Bossuet en particulier.' London 1809 (in *Oraisons funèbres de Bossuet*).
See Blair, Hugh, above, and Cousin d'Avallon, C. Y., in 19th century list, below.

DE LA PLACETTE, JEAN (1639-1718). P. *Avis sur la manière de prêcher.* Rotterdam 1733 (ed. by Cartier de Saint-Philippe).
In German (*Unterweisung von der rechten Arth zu predigen*, ed. by Michael Ranfft, Preface by Johann Erhard Kapp): Leipzig 1738.

DE LA ROCHE, JEAN BAPTISTE LOUIS, abbé (d. 1780). *Les oeuvres de la chaire et les fruits de l'esprit.* No place or date of publication (Quérard 4. 561). Technical?

DE LA VEAUX, JEAN CHARLES [THIBAULT] (1749-1827). *Essai philosophique sur les prêtres et la prédication.* Rome 1785, Bern 1798.

LE CHAPELAIN, CHARLES JEAN BAPTISTE, S.J. (1710-1779). See Sabatier, Esprit, below.

LE FÊVRE, ANTOINE MARTIAL (middle *saec.* xviii). *Versuch geistlicher Beredsamkeit*, tr. from the French. Bamberg 1783. French original unknown to us.

LE MAÎTRE, JEAN HENRI (MEISTER, JOHANN HEINRICH, 1700-1781). P. *Réfléxions sur la manière de prêcher la plus simple et la plus naturelle.* Zürich and Halle 1745.
In German (*Unterricht von der leichtesten*

und natürlichsten Art zu predigen, tr. by L. F. A. Dilthey): Halle 1746.

LE MOINE D'ORGIVAL, HENRI, abbé. *Discours sur les progrès de l'éloquence de la chaire et sur les manières et l'esprit des orateurs des premiers siècles.* Paris 1759.

DE' LIGUORI, (Saint) ALFONSO MARIA, bishop of Santa Agata dei Goti (1696-1787).

1. *De la véritable manière de prêcher à l'apostolique*, a letter, translated from the Italian. Avignon 1827, Paris 1856-1864, 1895, and Tournai 1866-1868 (in *Oeuvres complètes*, tr. by L. Dujardin and Jules Jacques), Paris 1892 (in Jacques Paul Migne, *Tables générales de la collection intégrale et universelle des orateurs sacrés*), Lyons 1906 (following François Bouchage, *Formation de l'orateur sacré*).
   In Italian original (*Lettera ad un religioso dove si stratta del modo di predicare all' apostolica*): [Naples] 1761, Bergamo 1838, Turin, Novara, and Vigevano 1844.
   In German (*Briefe über die Weise apostolisch zu predigen*, ed. and tr. by Andreas Hugues): Regensburg 1842, Mainz 1921 (*Ratschläge für die Prediger—Der Prediger und Katechet*, vol. 71, nos. 5-6).
2. *Selva ou Recueil des pensées, maximes, réflexions, sentimens, instructions et avis . . . sur la dignité, les fonctions, les devoirs et les vertus des prêtres.* Tr. from the Italian. Avignon 1827, Clermont-Ferrand 1831, Paris 1831, Lyons 1834, 1851, 1866, 1877. Especially Part 3.
   In Italian original (*Selva di materie predicabili ed istruttive per dare gli esercizj ai preti, ed anche per uso di lezione privata, a proprio profitto*): Naples 1760, 1769-70, 1780, Venice 1760, Bassano 1778.
   In Spanish (*Selva de materias predicables é instructivas*, tr. by Joaquin Roca y Cornet): Paris 1851.

   See Coyer, G. B., in 18th century list, above; Anon. (*Livre des missions*), Anon. (*Méthode oratoire*, etc.), Braeckman, Basile, and Desurmont, Achille, in 19th century list, below; and Anon. (*Un mot au clergé*, etc.), Bouchage, François, and Liévin, Germain, in 20th century list, below.

MARMONTEL, JEAN FRANÇOIS (1723-1799). 'Éloquence de la chaire.' Paris 1787 (*Élémens de littérature* 2. 25-74), 1819 (*Oeuvres* 4. 210-228).
See also Blair, Hugh, above, and Cousin d'Avallon, C. Y., in 19th century list, below.

MASSILLON, JEAN BAPTISTE, bishop of Clermont (1663-1742).

1. *Discours inédit de Massillon sur le danger des mauvaises lectures . . . avec une choix de réflexions des plus habiles écrivains sur l'éloquence sacrée pour ceux qui se destinent à la chaire.* Paris 1817, 1818, 1822, ed. by Pierre d'Hesmivy d'Auribeau.
2. 'Des prédicateurs.' Paris 1749, 1751, 1758, 1762, 1768, 1773, 1776, 1820, 1864 (in his *Oeuvres*, vol. 2).
   See *Massillon's thoughts on different moral and religious subjects*, tr. by R. Morris, London 1824.
   Cf. Gaichiès, Jean, and de La Harpe, J. F., above; Thomas, A. L., below; Blampignon, E. A., Brunetière, Ferdinand, d'Hesmivy d'Auribeau, Pierre, Ingold, A. M. P., Noel, F. J. M., and Sainte-Beuve, C. A., in 19th century list, below; and Chérel, Albert, Favier, E., and Pauthe, A. A. L., in 20th century list, below.

MAUDUIT, MICHAEL, CONG. ORAT. (1644-1709). *L'art de la prédication.* Paris 1712.

MAURY, JEAN SIFFREIN, Card. (1746-1817).

1. *Principes de l'éloquence pour la chaire et le barreau (Essai sur l'éloquence de la chaire, Discours sur l'éloquence de la chaire).* Paris 1782 (in *Discours choisis sur divers sujets de religion et littérature*), 1785, 1804, 1805, 1810, 1827, 1828, 1835, 1838, 1842, 1845, 1850, 1894.
   In English (*The principles of eloquence, adapted to the pulpit and the bar*, tr. from the French by John Neal Lake): London 1793, Albany, N. Y. 1797, New York 1807, 1833, 1837.
   Cf. Anon., 'Pulpit eloquence,' in *Quarterly review* (London 1823) 29. 283-313.
2. *Réflexions sur les sermons de Bossuet.* Paris 1772.
   See also Cousin d'Avallon, C. Y., and Sainte-Beuve, C. A., in 19th century list, below.

MEISTER, JOHANN HEINRICH (1700-1781). See LeMaitre, Jean Henri, above.

OSTERVALD, JEAN FRÉDÉRIC (1663-1747).
P. *De l'exercise du ministère.* Amsterdam 1737 (disavowed by Ostervald as an imperfect copy made from lectures), Basel 1739 (Part I includes a treatment of preaching).
In English (*Essay on the delivery and composition of a sermon*, ed. and tr. by Joseph Sutcliffe): Baltimore 1840.

PANCKOUCKE, ANDRÉ JOSEPH (1700-1753). *L'art de se désoppiler la rate.* Gallipoli (Calabria) 1754, Venice 1756, 1773.

PONCET DE LA RIVIÈRE, MICHEL, bp. of Angers (1672-1730). See Clémot, J., in 20th century list, below.

PORÉE, CHARLES, S.J. (1675-1741). See Duhamel, Jean, above.

RAMSAY, ANDREW MICHAEL, Chévalier de (1686-1743). See Fénelon, F. de S. de la M., above.

REYBAZ, ÉTIENNE SALOMON (1739-1804).

1. *Sermons, précédés d'une lettre sur l'art de la prédication.* Paris 1801.
   In English (*An essay on the art of preaching*, tr. by T. St. John): London 1805, New York 1806, Boston 1819 ('Reybaz on the art of preaching,' in Ebenezer Porter, *Young preacher's manual*.)
   In German (*Über die Predigt-Kunst*, tr. and ed. by C. F. F. Schopper): Reutlingen 1843.
2. *L'art de prêcher*, an unpublished poem (Quérard 7. 564).

ROLLIN, CHARLES, (1661-1741). 'De l'éloquence de la chaire.' Paris 1726-1728, 1740, 1805, 1823, 1846 (in his *Traité des études*, vol. 2, chap. 2), also *ibid.* 1817-1818, 1821-1825, 1835 (in his *Oeuvres complètes*). See Graverelle, above.
In English (*Instructions with regard to the eloquence of the pulpit, the bar, and the stage*, tr. from the French): London 1734, 1749 (4th ed.), 1765 (6th ed.), 1804 (10th ed.), 1810 (11th ed.).
In German (*Rollin über die Kanzelberedsamkeit und die Beredsamkeit und Schönheiten der heiligen Schrift*, tr. by Walther Schneider): Quedlinburg 1838, Cassel 1840.
In Italian (in his *Della maniera d'insegnare e di studiare le belle lettere per rapporto all' intelletto e dal cuore . . .* tr. from the French by Selvaggio Canturani): Padua 1729.
In Russian (in *Sposob' kotorym mozhno uchit i obuchatcya slovesnym naukam*, tr. from the French by Ivan Kriukov): Leningrad 1789.

ROQUES, PIERRE (1685-1748). P. *Le pasteur, ou Essais sur l'excellence et la nature du saint ministère, avec un discours préliminaire sur la manière dont la parole de Dieu a été annoncée dans l'église juive et chrétienne.* Basel 1723.

SABATIER, ESPRIT, CONG. ORAT. *Deux lettres de M. . . . au P. Le Chapelain, sur différents sermons qu'il a prêchés dans l'église de Montpellier, pendant le carême de l'année 1761.* Place of publication not stated, 1761 (Quérard 8. 292). See Le Chapelain, C. J. B., above.

DE ST. PIERRE, CHARLES IRÉNÉE DE CASTEL, abbé. See de Castel, Charles Irénée, above.

DE SALLENGRE, ALBERT HENRI (1694-1723). *Lettre sur la longueur des sermons.* Place not stated, *ca.* 1713. Printed several times, both in French and in Dutch (Niceron 1. 125; *N. Nederlandsch Biogr. Woordenb.* 5. 649).

SAURIN JACQUES (1677-1730). P. See Berthault, E. A., Lacour, L., and van Oosterzee, J. J., in 19th century list, below.

SIMON, LOUIS, O.S.A. (1741—beg. *saec.* xix). *Cours de rhétorique, ou L'introduction à l'éloquence de la chaire et du barreau, à l'usage des collèges.* Liége 1779.

SIMON, LOUIS BENOÎT, abbé (b. beg. *saec.* xviii).

1. *Lettre sur nos orateurs chrétiens.* No place of publication given, 1754 (Quérard 9. 162; Biogr. univ.).
2. *Lettre sur l'éloquence de la chaire en général, et en particulier sur celle de Bourdaloue et Massillon.* Paris 1755.

SURIÁN, JEAN BAPTISTE, bp. of Vence (1670-1754). See Doublet, Georges, in 20th century list, below.

THOMAS, ANTOINE LÉONARD (1732-1785). 'Essai sur les éloges.' Paris 1825 (*Oeuvres complètes de Thomas*, especially vol. 2, chaps. 30-31: 'De Fléchier,' and 'Des oraisons funèbres de Bourdaloue, de LaRue et de Massillon.'

TRUBLET, NICOLAS CHARLES JOSEPH, abbé (1697-1770). *Réflexions sur l'éloquence en générale, et sur celle de la chaire en particulier.* Paris 1755, 1762, 1764.

DE VAUVENARGUES, LUC DE CLAPIERS, Marquis (1715-1747). *Les orateurs.* Paris 1746, 1797, 1806, 1821, 1857 (*Oeuvres complètes* 1. 269-274).

DE VOLTAIRE, FRANÇOIS MARIE AROUET (1694-1778).

1. 'Éloquence.' Geneva 1764, Amsterdam 1789, Paris 1816, 1936 (in his *Dictionnaire philosophique*).
   In English (*A philosophical dictionary*, tr. from the French): London 1824, 1901.
2. In Biord, Jean Pierre, *Correspondance avec Voltaire.* Annecy 1769.
   In English (*Genuine letters between the Archbishop of Anneci and Mons. de Voltaire on the subject of his preaching at the Parish Church of Ferney*, tr. from the French): London 1770.
   See Blair, Hugh, above.

DE VOYON, JOSEPH, abbé (*fl.* 1762-1771). *Avis sur la prédication.* Place and date of publication not stated (Quérard 10. 460).

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ANONYMOUS. *Cours complet de rhétorique, etc.* See Amar du Rivier, J. A., above.

ANONYMOUS. *De l'éloquence de la chaire, ou Nouveau manuel des orateurs sacrés, contenant: 1° les Dialogues sur l'éloquence en général et sur celle de la chaire en particulier, par M. de Fénelon. . . . 2° les Maximes sur le ministère de la chaire, par le R. P. Gaichiès . . . 3° une Notice critique des orateurs tant anciens que modernes, qui se sont fait un nom dans l'éloquence de la chaire.* Paris 1803.

See Fénelon, F. de S. de la M., and Gaichiès, Jean, in 18th century list, above.

ANONYMOUS. *Écho de la chaire chrétienne.* Paris 1866 (B. M. 1943, under 'Christian pulpit.')

ANONYMOUS. *Livre des missions: Recueil d'instructions et de prières propres à conserver le fruit de la mission, tirées à partie des oeuvres de Saint Alphonse de Liguori; publié par un prêtre de la Congr. du T. S. Rédempteur.* Notre Dame des Ermites 1846. See de' Liguori, A. M., in 18th century list, above.

ANONYMOUS. *Maximes des pères sur la prédication evangélique.* Paris 1803 (B.N. under François de Sales, No. 650).

See de Sales, François, in 17th century list, above.)

ANONYMOUS. *Méthode oratoire de Saint Alphonse* [de Liguori]. See de' Liguori, A.M., in 18th century list, above, and Desurmont, Achille, below.

ANONYMOUS. *Une notice critique des orateurs tant anciens que modernes, qui se sont fait un nom dans l'éloquence de la chaire.* See Anonymous, *De l'éloquence de la chaire, ou Nouveau manuel des orateurs sacrés* (Paris 1803), above.

ARNAULD, VICTOR, abbé. *Cours de rhétorique sacrée, ou Choix de préceptes et d'exemples sacrés tirés des meilleurs auteurs tant anciens que modernes.* Montpellier 1831.

ARREN, LOUIS VICTOR (1833-1893). *Essai d'une rhétorique sacrée, d'après Bossuet.* Colmar 1859 (Diss., Univ. of Strasbourg).

AUBERT, CHARLES (1805?-1873). 'Aperçu sur l'oraison funèbre en France.' Paris 1853, and eleven reprintings 1860-1895 (in *Oraisons funèbres de Bossuet*).

AUBERT DE VITRY, FRANÇOIS JEAN PHILIBERT (1765-1849).

1. 'Éloquence sacrée.' Paris 1856. See Courtin, E. M. P. M. A., below.
2. 'Orateurs sacrés.' Paris 1833-51, 1839-51 (in *Dictionnaire de la conversation et de la lecture*).

AUBERTIN, CHARLES (1825-1908). 'L'éloquence de la chaire.' Paris 1878 (in his *Histoire de la langue et de la littérature françaises au moyen âge* 2. 296-386).

AUBRY-VITET, EUGÈNE (1845-1930). *Les sermonnaires du moyen âge.* Paris 1869 (*Revue des deux mondes* 82, Juillet-Aout. 811-840).

AUDISIO, Mgr. GUGLIELMO (1800-1882). *Leçons d'éloquence sacrée,* tr. from the Italian by J. A. Martigny. Lyons 1844 (2 vols.), Liége 1859.

In Italian original (*Lezioni di eloquenza sacra del secolo xvii*): Turin 1839-41 (3 vols.), 1846, 1858, 1870, Naples 1856.

AUGER, LOUIS SIMON (1772-1829).

1. Éloquence profane et sacrée.' Paris 1828 (in his *Mélanges philosophiques et littéraires,* vol. 1).
2. 'Comparaison des prédicateurs catholiques et des prédicateurs protéstants: Cause de la supériorité reconnue des premiers sur les seconds.' *Ibid.*

BALLANDE, JEAN AUGUSTE HILARION (1820-1887). *La parole, ou l'art de dire et d'exprimer, appliqué à la causerie, au professorat, à la lecture à haute voix, au barreau, à la scène, à la tribune, et à la chaire sacrée.* Paris 1868 (enlarged and revised edition of his *La parole appliquée à la diction et à la lecture à haute voix,* Paris 1855).

BASCOUL, Louis, abbé. *Le prédicateur: ses devoirs, ses qualités, ses défauts.* Arras 1900.

DE BAUDRY, LOUIS JOSEPH, abbé (1778-1854). *Le guide de ceux qui annoncent la parole de Dieu, contenant la doctrine de St. François de Sales, celle de la Société de Jésus, et celle de Benoit XIV sur la manière d'annoncer la parole de Dieu.* Lyons 1829, 1843.

In Spanish (*Guia de los que anuncian la divina palabra*): Madrid 1844.

BAUTAIN, LOUIS EUGÈNE MARIE, abbé (1796-1867).

1. *Étude sur l'art de parler en public.* Especially chaps. 8 and 30. Paris 1856, 1863.

In English (*The art of extempore speaking: Hints for the pulpit, the senate, and the bar*): London 1858, 1859, New York 1859, 1863, 1874, 1878, 1916, 1927.

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ASPECTS OF THE RHETORICAL TRADITION—II EMOTION, STYLE, AND LITERARY ASSOCIATION

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This is the second part of an article begun in the April issue. It is based upon the author's lectures at the University of Missouri in June 1949. Mr. Bryant (Ph.D., Cornell, 1937) is Professor of English at Washington University, St. Louis, where he is in charge of courses in Speech.

IF rhetoric has always rested upon a firm intellectual foundation in its main tradition,[1] it has also maintained a strong emotional and stylistic tradition —and from thence trouble has arisen. It is useless, we are told, for Aristotle to complain that men ought to be moved only by strictly rational processes when he devotes two-thirds of his book to studying the other processes by which they *are* moved. In that, however, he was more realistic and more truly philosophical or scientific than a host of his successors. Life, no doubt, ought to be simpler; and emotion makes it complicated, unpredictable, irresponsible. Rational processes are safe; they can be understood; we know their rules (we think), and we are comfortable (at least so we tell ourselves) in their presence. Nothing but good can come of them, and from them comes all that is good, world without end. Hence to the rationalist it may come as a shock to find in that discourse on the reasonable life, the *Rasselas* of Sam Johnson, the observation: 'Wretched would be the pair above all names of wretchedness who should be doomed to adjust by reason, each morning, all the minute detail of a domestic day.'[2]

Caution in the presence of emotion in oratory and of its primary vehicle, style, pervades the extended treatment of those topics even in Thonssen and Baird's notable book. There the conclusion is that emotion is an 'auxiliary fact supplementing our conception of the art of oratory,' not a *principle,* but a datum of rhetoric; and style in oratory is the non-mysterious 'costuming' of truth,—which can be discussed without reference to Longinus.[3] That is the current state of the case, and no doubt the desirable one. It is a perceptible departure, however, from our inherited tradition of rhetoric, where style and emotion are the factors which identify the noblest oratory.

The rhetoricians have seldom, until recently, perhaps, shied away from the whole man operative in all his faculties. They have known, with the late Hoyt Hudson, that:

> To recognize our emotional drives, to be aware of their force in directing or even methodizing our thought, to make allowance for them but on no account to deny that they exist or to be deceived as to their force and direction—this is to minimize, if not to cancel out, the famous dangers of emotional thinking.[4]

Merely because emotion *can* be corrupt, distorted, and dangerous, and because

[1] Aspects of the Rhetorical Tradition—I: The Intellectual Foundation, QJS 36 (1950).169-76.

[2] Ed. G. B. Hill (Oxford, 1887) 106.

[3] Lester Thonssen and A. Craig Baird, *Speech Criticism* (New York, 1948) 382, 429 et seq.

[4] *Educating Liberally* (1945) 63.

style *can* become meaningless inflation which makes the unwary think that nothing is something,—merely because of these dangers the great rhetoricians have never been tempted to abolish the values of either emotion or style.

To Cicero the faculty of enflaming and repressing the passions of men is a faculty of first importance to the orator;[5] and among the things most essential to be *known,* as I have shown,[6] is the nature and operation of the souls of men. Eloquence is the ultimate business of the orator, when the subject and the occasion are suited to it—when they are important enough—and emotion is the only source of true eloquence and of the high style which is appropriate to it—so says the tradition of rhetoric.

Cicero is the great spokesman as well as the norm of the tradition on this point, and his utterances are re-echoed through the centuries.

> [To] kindle the feelings of his hearers, or quench them when kindled . . . it is in this that the orator's virtue and range are chiefly discerned.[7]
>
> A long career and experience in the most weighty affairs have taught us, by this time, to hold fast to the ways of stirring the feelings of mankind.[8]
>
> There is to my mind no more excellent thing than the power, by means of oratory, to get a hold on assemblies of men, win their good will, direct their inclinations wherever . . . [one] wishes.[9]
>
> Who . . . does not know that the orator's virtue is pre-eminently manifested either in rousing men's hearts to anger, hatred, or indignation, or in recalling them from these same passions to mildness and mercy?[10]

Emotion in the audience, yes; but emotion in the speaker also if he would function at his best: 'I never tried,' says Cicero, 'by means of a speech, to arouse either indignation or compassion, either ill-will or hatred, in the minds of a tribunal, without being really stirred myself, as I worked upon their minds, by the very feelings to which I was seeking to prompt them.'[11]

Need we recall that the treatise of Longinus, the ancient world's finest discussion of grandeur in speech and writing, is in the *rhetorical* tradition, though it has been handed over by some recent writers on public address to literature exclusively? And need we recall that among the five sources of the really great elevation in style listed in that treatise, the two most important are the power of forming great conceptions and 'vehement and inspired passion,' and that Longinus found these pre-eminently in Demosthenes and Cicero? It is on the Ciceronian-Longinian tradition that Blair asserted in his 25th lecture:

> I am here to observe, and the observation is of consequence, that the high eloquence which I have last mentioned, is always the off-spring of passion. . . . A man may convince, or even persuade others to act, by mere reason and argument. But that degree of eloquence which gains the admiration of mankind, and properly denominates one an orator, is never found without warmth or passion.[12]

Wrote the Abbé Maury in 18th century France, 'It is only by vehemence of passions that you can become eloquent.[13] And DeQuincey, even though he divorces rhetoric from eloquence, asserts: 'By eloquence we understand the overflow of powerful feelings upon occasions fitted to excite them.'[14]

With the tradition of emotion goes the tradition of style fitted to the emotion. Since, however, mechanical pro-

[5] *De Oratore,* Bk. 1, Ch. 5, Sec. 17. Trans. E. W. Sutton and H. Rackham. Loeb Library.
[6] See note 1 above.
[7] *De. Orat.,* 1.51.219.
[8] Ibid., 2.50.204.
[9] Ibid., 1.8.30.
[10] Ibid., 1.12.53.
[11] Ibid., 2.45.189.
[12] Hugh Blair, *Lectures on Rhetoric and Belles Lettres* (London, 1825) 282.
[13] *The Principles of Eloquence,* trans. John Neal Lake (London, 1793) 21.
[14] Rhetoric, in *Historical and Critical Essays* (Boston, 1853) 2.224.

cesses live and are taught sometimes after thought has died, when rhetoric has lost the tradition and has gone to seed, it has often developed into a fiddling ostentation. This ostentation has been supposed by many persons through the years to *be* rhetoric. The danger Cicero knew and deplored; and Longinus knew it also, knew that in the line of danger lay the only chance of the highest success; and he did not dodge the problem, but went ahead to analyze the great style and its false counterparts:

> The orator's godlike power and excellence [says Cicero, and in this he is following his master, Isocrates] are discerned . . . [in] his delivery of what he has to say in a style elegant, copious, and diversified.[15]
>
> The sole distinction [of greater from lesser speakers] will surely be that the good speakers bring, as their peculiar possession, a style that is harmonious, graceful, and marked by a certain artistry and polish. Yet this style, if the underlying subject-matter be not comprehended and mastered by the speaker, must inevitably be of no account or even become the sport of universal derision.[16]

There need be no further testimony that in the tradition of rhetoric, style has been a major consideration. The rhetoricians have always known that even when the powerful emotions are not involved, a thing which is ingeniously, attractively said is more effectively said than otherwise, even though the basic clearness may be about the same. As for emotion in relation to thought and style, there is serious doubt that true imaginative insight can be had without emotion. In oratory as in poetry, a figure often may not merely adorn or re-enforce the thought; it may *be* the thought, even as DeQuincey said of Burke that he reasoned in metaphor.

Both the intellectual and the emotional-stylistic elements have been strong and both have been essential in the rhetorical tradition, at least up to now. Rhetoric and its companion, poetic, treat alike of an area of human experience where the possibilities of the greatest good and the greatest bad are so close together and so easily converted the one into the other, that we have to proceed with the greatest boldness or not at all. No absolute security is possible. We *can* maintain, so says the tradition of rhetoric, the *intellectual* and the *emotional* values, and we cannot save ourselves by denying either, or by talking about them as if they were the same thing. Nor can we shift the responsibility for judgment of value upon someone else by arguing that rhetoricians only *describe*, and that others are responsible for the use of what we describe.

A final aspect of the rhetorical tradition, which I shall discuss more briefly than I should wish and much more briefly than it deserves, is the long and close association between oratory and literature, between rhetoric and poetic. It would hardly seem possible to the present generation of young American students of the theory and practice of public address—students whose preoccupations encompass history, politics, sociology, psychology, semantics, economics, and statistics—it would hardly seem possible to them that the dissociation of rhetoric from literary theory, and the often open hostility of rhetorical scholars to literature and literary scholarship are of very recent growth. And yet it is so. The excuse for this untraditional development is not far to seek; nor is it entirely honorable to either rhetoric or literature.

Already in this and the preceding essay I have made reference several times to poetry and oratory together, to poets and orators, both in the quotations which I have presented and in my com-

[15] *De. Orat.*, 2.27.120.
[16] Ibid., 1.12.50.

ments upon them. That coupling of the two in considering certain aspects of rhetoric is one of the most natural and one of the oldest habits of rhetoricians. The connection is so obvious and so simple that some contemporary rhetoricians seem to think that there must be something wrong or dishonorable about it. That has not been the traditoinal attitude of the rhetoricians and the literary theorists, of the poets and the orators.

Even today we may overhear Thonssen and Baird pleading that 'Society needs, and needs desperately, orators who, working with facts, are also poets and philosophers';[17] and if we go back only to the time of Blair, Campbell, and Burke, it was a commonplace that the highest oratory and the highest poetry, and hence the theoretical study of the two, were very closely akin. No one even then, of course, was naive enough to suppose that a great poem and a great speech were the same thing, nor that they should be studied in the same way; but to Burke, for example, both oratory and poetry were modes of rhetoric. 'It is true,' he wrote, 'that eloquence in both modes of rhetoric is fundamentally the same; but the manner of handling is totally different.'[18] To these men, poetry, oratory, and history were the great arts of eloquence, for then, Clio was still a Muse! Blair's lectures naturally coupled rhetoric and belles lettres, for these were related studies in which no educated man could afford to be ignorant. Campbell called eloquence 'the grand art of communication not of ideas, only, but of sentiments, passions, dispositions, and purposes'; and then he reversed the common notion of the relative positions of poetry and oratory which has been so irritating to rhetoricians: 'Poetry indeed," he said 'is properly no other than a particular form of certain branches of oratory.'[19] In the next century, let us be content with one example, from the French critic, Sainte-Beuve: 'Let us hear the great poets and great orators of those [classical] times speak under their fair sky, as it were under their dome of blue, their hymns of praise still resound in our ears.'[20]

This attitude, for which quotation might be greatly multiplied, is the genuine inheritance from the thought and the practice of the ancient world. In Greece, where both poetry and oratory attained as high and as pure an eminence as they have ever reached, both theorists and artists considered them as complementary and overlapping. A well-understood theory of rhetoric is probably implied in the *Iliad* and the *Odyssey;* and quotations from the poets make up the bulk of the illustrative matter in the books of rhetoric. That the chief business of the poet is creation and the chief business of the orator persuasion, did not deceive the ancients, who knew that the orator and the poet depend upon imaginative power in about the same way and use it to similar ends. Plato condemned poetry and attacked oratory because they were guilty of the same crimes, and his illustration of ideal oratory in the *Phaedrus* also illustrates the highest function of poetry. Aristotle's separating his theories of rhetoric and poetic into two different treatises has blinded some persons to the fact that in many respects the treatments are interdependent. In Isocrates' *philosophy* all literature contributes to the power of oratory, and oratory *is* literature. The Greeks recognized two cognate discip-

[17] *Speech Criticism* 471.

[18] James Prior, *Life of Edmund Burke* (2nd edn., London, 1826) 2.246.

[19] George Campbell, *The Philosophy of Rhetoric* (7th edn., London, 1823) 7.

[20] A Literary Tradition, in G. W. Allen and H. H. Clark, *Literary Criticism: Pope to Croce* (New York, 1941) 474.

lines in rhetoric and poetic, as C. S. Baldwin makes plain in his *Ancient Rhetoric and Poetic*, but it would never have occurred to them that the orator was in any important sense the enemy or the antagonist of the man of letters.

The literary aspect of the rhetorical tradition is even more obvious in Roman rhetoric and Roman poetic. This was partly because literature and literary theory in Rome came to be concerned with effect on an audience, and oratory came to be the highest accomplishment of the best educated men. According to Cicero and Quintilian, the foremost study of the orator should be the poets and the historians (not just the historians). Said Cicero: 'We must read . . . the poets, acquaint ourselves with histories, study and peruse the masters and authors in every excellent art.'[21] And Quintilian:

> Nor is it sufficient to have read the poets only; every kind of writer must be carefully studied, not merely for subject matter, but for vocabulary. . . . Unless the foundations of oratory are well and truly laid by the teaching of literature, the superstructure will collapse. The study of literature is a necessity for boys and the delight of old age, the sweet companion of our privacy and the sole branch of study which has more solid substance than display.[22]
>
> Finally we may derive confidence from the practice of the greatest orators of drawing upon the early poets to support their arguments or adorn their eloquence.[23]

The similarity of the orator and the poet is asserted strongly by Cicero in the following passage:

> The truth is that the poet is a very near kinsman of the orator, rather more heavily fettered as regards rhythm, but with ampler freedom in his choice of words, while in the use of many sorts of ornament he is his ally and almost his counterpart; in one respect at all events something like identity exists, since he sets no boundaries or limits to his claims, such as would prevent him from ranging whither he will with the same freedom as the other.[24]

Here, then, much too synoptically, we have glanced at the literary tradition of rhetoric. It is a tradition, of course, which may possibly give way to something else in our new mechanical and nuclear world. Already it is the part of the tradition which rhetorical scholars, prematurely, it seems to me, are seeing fit to abandon. If therefore, I have any pleading to do, it is for some advanced literary study for students of rhetoric.

We rhetorical students take too much quick comfort in Quintilian's snide remark about teachers of literature: 'I will of course admit,' he said, 'that there may be a few professors of literature who have acquired sufficient knowledge to be able to teach rhetoric as well; but when they do so, they are performing the duties of the rhetoricians, not their own.'[25] With these jurisdictional disputes we have had too much experience and too much sympathy.

Since 1923, when Hoyt Hudson published his paper on the Field of Rhetoric[26] and 1925 when Wichelns' article on the Literary Criticism of Oratory[27] appeared, and especially since 1929 or 1930 when Hudson read his paper on Rhetoric the Organon of the Studies, at the Eastern Public Speaking Conference, we had a rationale for our rhetorical scholarship. From then on (so we concluded) anyone who investigated anything properly was using rhetorical methods. Thereafter it did not take us long to recall the universal scholar in the rhetorical tradition and to realize (though I do not attribute the conception to Hudson!) that we were the true

[21] *De. Orat.*, 1.34.70.
[22] *Institutio Oratoria*, 1.4.4-5. Trans. H. E. Butler. Loeb Library.
[23] Ibid., 1.8.10.
[24] *De. Orat.*, 1.16.70.
[25] *Inst. Orat.*, 2.1.6.
[26] QJS 9 (1923).167-180.
[27] *Studies in Rhetoric and Public Speaking in Honor of James Albert Winans* (New York, 1925) 181-216.

possessors of a newly revived and in some ways *really* new scholarly method, function, and subject matter. The 'field of rhetoric' was ours in humane scholarship, as the field of public speaking had become ours through the work of the men who founded the SPEECH ASSOCIATION OF AMERICA and the QUARTERLY JOURNAL OF SPEECH. So we set out to cultivate the field, to fence it in (including some uncultivated properties near by), to deny the pretensions of the established absentee landowners, to warn them off our new property, and to cast strong doubts on their competence to till even some of their long-worked lands.

In expanding 'Oratory' in to 'Public Address,' and working vigorously at the history and criticism of it, we have annexed to ourselves areas and methods of study that are almost limitless in their possibilities for breaking new ground and profitably reworking the old. Furthermore, by breaking the bonds which, for a century or two, had kept rhetoric a peripheral satrapy indifferently exploited by literary, historical, and political scholars for their own limited ends, we have revived that universal scholar who has been practically extinct since Diderot finished the *Encyclopedia*, and we have identified ourselves with him. That is good, and may we all be such scholars. It should perhaps give us pause, to realize however, that the three recent studies in rhetoric in the English Renaissance were made by scholars in English who have shown something less than the usual amount of misconception and ignorance.[28] While we concentrate on little studies of little corners of little orators, profitable and significant as such studies are, we cannot be surprised if some of our newly staked out field is repossessed by its former owners who have learned a little of the error of their ways—have adapted improved methods of farming.

Driven by our pedagogical antipathies to English composition teachers and by the demonstrable inability of most professors and scholars in literature to cope with rhetoric or even to understand it,[29] we have seceded from literary learning and scholarship. In fact it is lamentably rare nowadays to find a young rhetorician who retains any knowledge of that ancient partner of oratory beyond the bleaching residue of the sophomore survey course which he took before he went into military service.

Instead of seceding from our union with literary scholarship into the independent status of universal scholarship which seemed so properly ours in prospect, too many of us, like Texas in the middle of the last century, have broken from what we thought an antiquated and tyrannous allegiance only to accept a new one—modern and progressive, we believe—to history, sociology, psychiatry, general semantics, and statistics. Like Texas today, however, we tell ourselves that we have not joined our neighbors but have annexed them. Perhaps we have; but the distinction is too frequently but a face-saving quibble.

It is no doubt true in contemporary life that social studies are *more* important than literary for understanding of the place of public address in society, and if one kind *has* to be abandoned, the literary should go, or should be left to the teachers of that study known beautifully as 'Oral Interp.' I deny, however, that we must or that we *dare* stint

[28] Donald L. Clark, *Milton at St. Paul's School* (1947), Alexander H. Sackton, *Rhetoric as a Dramatic Language in Ben Jonson* (1948), Sister Miriam Joseph, *Shakespeare's Use of the Arts of Language* (1947).

[29] A notorious recent example is Howard Mumford Jones' pride of ignorance in commenting upon Everett Hunt's article on Rhetoric and General Education. QJS 35 (1949) 421.

ourselves in anything which is closely relevant to rhetoric and public address, either contemporaneously or historically. It should be hardly less than obvious that at least from Plato to Hugh Blair, and probably to the present time, eloquence, in its traditional three modes of oratory, poetry, and history, cannot be studied competently in its theory or its practice unless *some* scholars are as much at home with Swift as with George Campbell, with Matthew Arnold as with Whately. Rhetoric stands a fair province in the empire of humane scholarship between the politico-social and the literary studies. It must maintain a free and abundant and an independent commerce with all its neighbors.

THE TERRAFILIAL DISPUTATIONS AT OXFORD

Bromley Smith and Douglas Ehninger

IN Blount's *Glossographia* the *Terrae Filius* is defined as 'the fool in the Acts at Oxford.'[1] He had not, however, always been a buffoon, for at the beginning of his career he took a solemn and grave part in the Commencement disputations. Later, he began to attack the questions in a humorous way; and after a time he deserted the questions in order to poke fun at the institution and everybody connected with it. In so doing the *Terrae Filius* became so 'abominably scurrilous' that he gave 'great offense to all honest spectators,' and finally had to be removed from the program. The turmoil aroused by this character and the efforts to banish him after he became 'scurrilous' make an interesting chapter in the history of academic rhetoric—one that shows what may happen when student initiative is introduced into a highly regimented educational exercise.

1

First, we must note that the right of the *Terrae Filius* to appear at Commencement was fully guaranteed by the *Laudian Statutes*.[2] In fact, so desirable was he that there were two of him, two *Terrae Filii*, one of whom, appointed by the Junior Proctor and called the Junior *Terrae Filius*, appeared at the Vesperial exercises on 'Act Saturday'; while the other, appointed by the Senior Proctor and called the Senior *Terrae Filius*, graced the comitial exercises on 'Act Monday.'[3]

Why these Sons of Earth deserted their originally serious purpose, and how they later became openly abusive is told by John Alyffe in his *Antient*

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[1] Thomas Blount, *Glossographia; or, a Dictionary interpreting all such hard words, of whatsoever language, now used in our refined English tongue . . .* etc. Second edition (London, 1661).

At Cambridge the corresponding figure was more appropriately, if more bluntly, called *prevaricator*. See John Hoskins, *Directions for Speech and Style*. Edited with an Introduction and Notes by Hoyt H. Hudson (Princeton, 1935) Introduction x. Hereafter cited as *Hudson*.

[2] *Titulus* 7.4: *'Opponant, primo Procurator Senior in ominibus Quaestionibus, qui etiam in prima argumentum confirmet; deinde Pro-procurator et Terrae-filius in secunda. . . .'*

Titulus 7.13: *'Deinde post illum opponere perget idem Procurator Senior; cui succedet Terrae-filius; quem Pro-procurator excipiet.' Statutes of the University of Oxford*. Codified in the Year 1636 under the authority of Archbishop Laud, Chancelor of the University. Edited by John Griffiths. With an Introduction on the History of the Laudian Code by Charles Lancelot Shadwell (Oxford, 1888) 68, 75.

The *Terrae Filius* was not the only *filius* at Oxford, for there were other, less notorious, *filii*, such as *comitis filius, baronis, episcopi, principis, ducis, marchionis, armigeri, baronetti, decani, equitis aurati, clerci, generosi*, and *plebei*.

[3] A list of the Junior and Senior *Terrae Filii* for the years 1651-75 is given in *The Life and Times of Anthony Wood, antiquary, of Oxford, 1632-1695, described by Himself*. Collected from his Diaries and Other Papers by Andrew Clark. 5 vols. O. H. S. (Oxford, 1891) 2.563-4. Hereafter cited as *Wood*.

According to this list there was no Act in 1660, 1662, 1665, 1666, 1667, 1668, and 1670.

For the years 1591-1713 see Christopher Wordsworth, *Social Life at the English Universities in the Eighteenth Century* (Cambridge, 1874) 296.

'The earlist speech known is that by Thomas Tomkins in 1607.' Charles Edward Mallet, *A History of the University of Oxford*. 2 vols. (New York, 1924) 2.132. Hereafter cited as *Mallet*.

and Present State of the University of Oxford, published in 1714.

The business of this Terrae Filius is a solemn and grave Disputation, and although this manner of sportive Wit had its first original at the time of the Reformation, when gross Absurdities and Superstitions of the *Roman* church were to be exposed, and should have been restrain'd to *Things,* and not have reached *Mens Persons* and *Characters;* yet it has since become very scandalous and abusive, and in no wise to be tolerated in a University, where nothing ought to appear but Religion, Learning, and good Manners.[4]

In the *Guardian* for Wednesday, June 3, 1713[5] Richard Steele gives a similar history.

[T]he gay part of the university have great expectation of a Terrae-filius, who is to lash and sting all the world in a satirical speech. . . .

In my time I remember the Terrae-filius contented himself with being bitter upon the pope, or chastising the Turk; and raised a serious and manly mirth, and adapted to the dignity of his auditory, by exposing the false reasoning of the heretic, or ridiculing the clumsy pretenders to genius and politeness. In the jovial reign of king Charles the Second, wherein never did more wit or more ribaldry abound, the fashion of being arch upon all that was grave, and waggish upon the ladies, crept into our seats of learning upon these occasions.

Then he adds in disgust:

It is to me amazing, that ever any man, bred up in the knowledge of virtue and humanity, should so far cast off all shame and tenderness, as to stand up in the face of thousands, and utter such contumelies as I have read and heard of. Let such a one know that he is making fools merry, and wise men sick; and that, in the eye of considering persons, he hath less compunction than the common hangman, less shame than a prostitute.

[4] John Ayliffe, *The Antient and Present State of the University of Oxford; containing an account of its antiquity, past government* . . . etc. 2 vols. (London, 1714) 2.134. See also *Mallet,* 2.131-2 and A. D. Godley, *Oxford in the Eighteenth Century* (New York, 1908) 193-4. Hereafter cited as *Godley.*

By 1663 the *Terrae Filius'* speech was sometimes composed not by an individual, but by 'a club of pretended wits.' *Wood,* 2.563. Note.

[5] No. 72. The quotation is as given in the London Stereotype Edition of 1822. 2 vols. 1.297-8.

ditorie with a tedius, abusive, sarcastical rhapsody, most unbecoming the gravity of the University. . . . The old facetious way of rallying upon the questions was left off, falling wholly upon persons, so that it was rather licentious lying and railing than genuine and no-

Others had earlier registered complaints. In his *Diary* for July 10, 1669, John Evelyn says: 'the *Terrae filius* (the *University Buffoon)* entertained the auble wit. In my life, I was never witness of so shameful entertainment.'[6]

The feelings of John Wallis were so wrought up by the language of the *Terrae Filii* that he poured forth his grievance in a letter to the Hon. Robert Boyle, on July 17, 1669, just after the exercises at the opening of the Sheldonian theatre:

On *Saturday* and *Monday,* those exercises appertaining to the act and vespers, which were wont to be performed in St. Mary's church, were had in the theatre. . . . [T]here was little extraordinary; but only that the *terrae filius* for both days were abominably scurrilous; and so suffered to proceed without the least check or interruption from vice-chancellor, pro-vice-chancellors, proctors, curators, or any of those who were to govern the exercises; which gave so general offence to all honest spectators, that I believe the university hath thereby lost more reputation than they have gained by all the rest; all or most of the heads of houses, and eminent persons in the university, with their relations, being represented as a company of whore-masters, whores, and dunces. . . . It hath been here a common fame for divers weeks (before, at, and since the act) that the vice-chancellor had given 300 £ bond (Some say 500 £) to the *terrae filius,* to save them harmless, whatever they should say, provided it were neither blasphemy nor treason. But this I take to be a slander. A less encouragement would serve the turn with such persons. Since the act (to satisfy the common clamour), the vice-chancellor hath imprisoned both of them; and it is said, he means to expel them.[7]

[6] *The Diary of John Evelyn.* Edited by William Bray. Everyman's Library. 2 vols. (London, 1907), 2.43.

[7] Daniel Neal, *The History of the Puritans, or Protestant Non-Conformists, from the Re-*

In spite of these criticisms the *Terrae Filius* continued his outrageous conduct. Some sixty-five years after Wallis' letter to Boyle, the *Northampton Mercury* contained the following item:

London, July 7, 1733. The London Evening Post tells us from Oxford, that they have once more (as formerly in 1713) laid aside the post of *Terrae Filius*, which tho' at first designed, and long after justly pursued, for the Reformation of Manners amongst the Academics . . . yet in Process of Time it was so degenerated, and it's excellent use so notoriously perverted, that it was become a Satyr [satire, invective] on Particulars, and was the Conduit to convey private Spleen, Malice, and Scandal, however unjustly founded, to the World, and rendered thereby the Office ridiculous, as well as the University itself that encouraged it.[8]

Notoriety came to the *Terrae Filius* by way of the stage as well as the press. In 1704 Thomas Baker wrote *An Act at Oxford*, a play which introduced 'a witty Turrae filius here that's expelled the University for fear of infecting the men of Burthened Learning.' Before the witty fellow is discovered the audience is prepared in this wise:

Bloom. This public Act has drawn hither half the Nation.

Smart. But what's the Nature of this publick Act?

Bloom. The Pretense of it is florid Orations, and Philosophical Disputes, which few understand, and fewer mind.

Some reasons are then given to account for the presence of the assembly:

Deputy Driver. And do you think me so very shallow, Captain, to ride fifty miles to see a parcel of antick Professors in slop shoes, and Pudding-sleeve Gowns, and to hear Doctor Ginnipig squeak a learned Discourse in the Theatre to prove *That a Louse is a nobler Creature than a Flea*?

Squire Calf. I'm come to be drunk with my old Fellow-Collegiates, and to hear the Turrae filius, they say he designs to be violently witty, and I love an Oxford Turrae filius better than Merry Andrew in Leicester Fields.

At the proper place, Bloom, who is the educational obstetrician, makes a speech from the high seat:

Bloom. I'll first acquaint you what a' Terrae filius is: why, he's the University Jester, the Terrour of fuddling Doctors, and fornicating Commoners, a Serviter of Scandal, and Harlequin of Sciences. . . . What is a Terrae Filius's speech? Why, 'tis an Antipanegyrick, where as much pains is taken to detract, as in the other to flatter; 'tis the Reverse of a Funeral Sermon, where the whole care is to bespatter the Living, as that is to bedaub the Dead; 'tis an Incongruous Medley of Flash, Invective, Grimace, and Front, a sort of Law-Oratory without Truth or Modesty.[9]

2

The barbed attacks of the *Terrae Filius* took various forms. In *Terrae-Filius; or, The Secret History of the University of Oxford* Nicholas Amhurst recounts:

It has till of late been a custom, from time immemorial, for one of our family to mount the rostrum at Oxford at certain seasons, and divert an innumerable crowd of spectators, who flocked thither from all parts to hear him, with a merry oration in the fescinnine manner, interspersed with secret history, raillery, and sarcasm, as the occasion of the times supply'd him matter.

If a venerable head of a college was caught . . . shaking his elbows [dice] on a Sunday morning; or flattering a prime minister for a bishopric; the hoary old sinner might expect to hear of it from our lay-pulpit at the next Act.[10]

As a particular instance, he tells us how in 1703 'one of these academical pickle-herrings scurrilously affronted the learn-

formation to the Death of Queen Elizabeth . . . etc. Edited by Joshua Toulman. 5 vols. (Bath, 1793) 4.442. Note.

Of the insolence here decried, Godley remarks: 'With all allowance made for the larger tolerance of a coarse and cynical epoch—even in an age of "common sense," when every one gets credit for the worst motives—it is almost incredible that any decent audience could have listened to him.' *Godley*, 194-5.

[8] *Northhampton Mercury*. Monday, July 9, 1733. Quoted in *Remarks and Collections of Thomas Hearne*. Edited by H. E. Salter. 11 vols. O. H. S. (Oxford, 1921), 11.230. Hereafter cited as Hearne, *Collections*.

[9] Thomas Baker, *An Act at Oxford* (London, 1704). Quotations from Acts 1 and 5.

[10] (London, 1726) No. 1.2-3. No. 47.251. Hereafter cited as *Amhurst*.

ed president of St. John's College [De Laune] (in defiance of the statute *de contumeliis compescendis)* by shaking a box and dice in the theatre, and calling out to him by name, as he came in, in this manner, "Jacta est Alea, Doctor; seven's the main," ' in allusion to a scandalous report handed about by the doctor's enemies, that he was guilty of that infamous practice, and had lost great sums of other people's money at dice. Such indignities, as one may imagine, caused the 'grave fathers of the university' to wince 'like gall'd horses' and to expell the *Terrae Filius* at 'almost every act.'[11]

Wood relates that when Daniel Danvers was *Terrae Filius*, 1657, 'he tooke occasion to tell all the Congregation of Dr. [George] Marshall, New Coll., "of what religion they supposed him to be, for he nor any else [ever] saw him at Church"—which ever after that was a constant follower.'[12]

At the exercises of July 14, 1673 Wood himself was attacked: 'Mr. [John] Shirley, the *Terrae filius*, of Trinity College, appeared and spoke a speech full of obscenity and prophaneness,' in which he called the antiquarian a *vir caducus*.[13] Whether Wood was regenerated by the criticism is not known.

The *Terrae Filius* of 1693 was equally insolent, beginning his discourse with these words: 'I have lately heard from our Regius Professor, Luff, not by letter, because he doesn't know how to write, but through a messenger, that this year we must speak Latin in the Act.' Then, using the Latin required, he remarked that the *Terrae Filii* were called Merry-Andrews, 'which kind of scoundrels I will refute most fully from the ninety-ninth dialog of the Politics. . . .' After some additional flings, he put the question: 'Whether all great genius has a mixture of insanity?' 'Horace,' he reminded his listeners, 'once said that a man is either crazy or writes poetry. Well, it appears that he is a dangerous young man who is both of his mind and makes verses.' Thereupon the *Terrae Filius* burst into poetry—Latin poetry—but after a couplet swung into the vernacular:

Cantet Jo Paean, modo tristis cantet Jerne,
Nam Lyra quae cantet, gessit Hyberne, Leo.

'I hope Gentlemen y'l thank me for making English of ym. I'm sure h'l thank any one that can make Latin or sense of them.'

Let Ireland now no more cry Hitto,
Lyons do things would make an Harpstring Jo.
This I have thrown you in a Distick
The sense of wch is very mystick.
Christ Church may prate, but sure nobody
Could do the like but Humphrey Hody.[14]

The oration of 1713, as reported by Godley, was directed against Dr. Lancaster, Provost of Queen's, and the 'northern Bear' of Hearne's *Diary*. It, too, is a strange medley of English and Latin, replete with dubious verse:

Proximus mihi occurrit Slyboots. And he Good Man too has been barbarously used: never did Poor Man take more pains to be a Bishop than he has done, almost as much as his neighbour the Vice-Chancellor (Dr. Gardiner of All Souls') did to be Queen's Chaplain: *At Diis aliter visum est*. But no one can say it was his fault. . . . He has trimmed and turned with all Parties—Tory in London, Whig at Woodstock. . . .

Of him some Poet thus hath sung
(For none are safe from a Malicious tongue),—
From Northern Climes Old Slyboots came,
And much hath added to his country's fame.
A Master in all sorts of Evil,
He'll outlye Ayliffe, or the Devil:

. . . . . .

For Learning Slyboots ne'er had any,
But plots and Principles full many.[15]

[11] Ibid.
[12] *Wood*, 1.221.
[13] Ibid. 2.266-7.
[14] Hearne, *Collections*, 1.188-90.
[15] *Godley*, 195-6.

Such verses may have convulsed an English Commencement audience in the eighteenth century, familiar with the characters and the localisms; but for us the smiles would not be spontaneous. There are few or none of these terrafilial efforts at humor printed in full. Some of them are in manuscript at the Bodelian, under lock and key. Assurance has been given by the Librarian that they do have some marks of disputation: among them a proposition, which, however, like the text of some sermons, is merely a point of departure.

3

Though criticized, as they certainly deserved to be, by thinking men, there is evidence that the scandalous remarks of the *Terrae Filius* were appreciated by the audience, probably as a relief from a tedious and highly intellectual program. By a strange perversity many people enjoy defamatory assaults on their fellows. One has only to attend the Class Day exercises of high schools and even colleges to be aware of the huge pleasure of the audience when the faculty is lampooned.

Wood tells us that for the Act of Saturday, July 8, 1693, 'Above 2,000 [were] in the Theatre, as many as in the great Act 1669, or when the Morocco ambassador was here.'[16] Hearne relates that 'Tho. *Brooke*, A.M. of *Magd.* Hall, was *Terrae filius* [1706] and came off with pretty good Applause. He was a great Fat, corpulent Fellow.'[17]

Of another Commencement, that of July 14, 1733, Hearne observed, 'The concourse of people was prodigious . . . tho' not many of the best Quality, who however, went away discontented because there was no *Terrae filius's* Speech, nor a Musick Speech, and because the disorder was so great.'[18] Though not delivered, a terrafilial speech was that year printed, and in such demand that it reached a fourth edition. A fragment of this much sought-for collegiate humor is here abstracted. It declared:

> [that] those in authority were for the most part gluttons or loose livers. The Bishop of Oxford is addressed . . . as a Mitred Hog. All Souls' is the "Collegium Omnium Animalium," where they take more care of their bodies than they do of their souls. The Fellows of Trinity are "Barrell-gutted," and if a man wants to personate a Fellow of Brasenose he must wear a pillow for a stomach. . . . At Magdalen, presided over by the "great Hurlothrumbro" (Edward Butler), Fellows are married, or worse. "Here you may see *Little Brats* every morning at the Buttery Hatch, calling for hot Loaves and Butter in their Papa's name. . . ."[19]

Sometimes on account of a plague or a lack of inceptors the Comitial exercises would be omitted, as in 1662; in which case, though there was 'rejoycing among the Drs. and heads, because they should not be jerk'd by the *Terrae filii* as last yeare they were,' there was also 'murmuring among the Masters. . . .'[20]

4

Numerous attempts were made to bring the excesses of the *Terrae Filii* under control, but they were by no means always successful. In February, 1592, John Hoskins, author of the well known *Directions for Speech and Style* [1599], had been exiled from the University for a terrafilial speech in which 'satire and buffoonery' passed the bounds of decency.[21] Wood reports that the humorists of the Sheldonian dedication, '[Thomas] Hayes, A.M., fellow of Brasenose, [and] [Henry] Gerard of Wadham Coll . . . expelled. No wit,

[16] *Wood*, 3.427.
[17] Hearne, *Collections*, 1.301.
[18] Ibid. 11.231.
[19] *Godley*, 195-6.
[20] *Wood*, 1.443.
[21] Hudson, x. See also *Brief Lives and Other Selected Writings by John Aubrey*. Edited with an Introduction and Notes by Anthony Powell (New York, 1949) 202.

but scurrilous. . . . Gerard afterward went about to shew his speech.'[22] On July 17, 1676, he observed a 'bannimuss stuck up on the Schooles gate to banish and expell the Universitie Balthazar Vigures, A.M. of S. Alban Hall . . . for egregiously abusing the Doctors and not submitting. 'Twas dated July 7, Act Saturday. [John] Crofts, chaplain of New Coll., the other *Terrae filius,* submitted and so kept his place [and Blackmore, senior of the Act, recanted].'[23]

Between 1713 and 1733 there were no public Acts at all, while at other times, though the Acts were held, the Dons thought it expedient 'to have no Terrae-Filius.'[24] In 1651 troops were called in, but were unsuccessful in keeping order.[25]

Seven years later, July 30, 1658, an illegal attempt was made to quash the Sons of Earth. 'The Vice-chancellor, contrary to the statutes, commanded those that were *for* the *Terrae filii* to goe one the one side and those that were *against* on the other, etc.'[26] The voting of the congregation was, however, of no avail. Amending the statutes would have been the short way out of the difficulty, but it would have led to other changes, for which the time was not yet ripe.

At about the same period the offensive language of one *Terrae Filius* caused him to be torn from the stage by an irate official, thus perpetrating a near-riot.

> One of Trinity College was Terrae Filius, and before he began the Doctor [John Owen, Vice Chancellor, 1652-8] stood up, and in Latin told him that he should have liberty to say what he pleased, provided he would avoid profanity and obscenity and not go into any personal reflections. The Terrae Filius began, and in a little time transgressed in all the foregoing particulars; upon which the Doctor did several times desire him to forebear those things that reflected such dishonor upon the University; but notwithstanding he still went on in the same manner. At length the Doctor, seeing him obstinate, sent his beadles to pull him down, upon which the scholars interposed, and would not suffer them to come near him. Then the Doctor resolved to pull him down himself. His friends dissuaded him for fear the scholars should do him mischief, but he replied, "I will not see the University so trampled on, and thereupon pulled him down, and sent him to Bocardo, the scholars standing amazed at his ourage and resolution.[27]

did the Sons of Earth always escape the cruder forms of private justice.

> July 9, 1681, [John] More, *Terrae filius* of Mert., came up on Saturday; verie dull. And, because he reflected on Sir Thomas Spenser's doings with Souche's wife, his son who was there cudgel'd him afterwards in Row-buck yard, dog'd him to that place with another.[28]

When the *Terrae Filius* of one year had been particularly violent, his successor of the next year would be interdicted. What would happen then? Hearne tells us:

> There having been no Terraefilius's Speech this last Act [1713], quite contrary to what the Statutes direct (occasioned by the Contrivance of the Vice-Chancellor and Proctors,) there hath been one since printed, in wch the Vice-Chancellor & some other Heads of Houses, &c. are severely reflected upon, nay ten-times more severely than ever happened in the Theatre or elsewhere, when the Terraefilius was allow'd to speak. Wch hath so nettled the Vice-Chanc. & others, that on Thursday in the Afternoon both he and the other Heads of Houses met in the Apodyterium, & resolved that it should be burnt. And accordingly . . . the said Speech was burnt; wch Act however is generally only laughed at, it being a certain sure way to publish it and make it more known.[29]

Finally a statute—*de contumeliis*—was passed by the heads to prevent obscenity and profanity at the exercises.

[22] *Wood,* 2.166.
[23] Ibid. 2.351. On expulsion as a punishment see also *Mallet,* 2.439.
[24] *Amhurst,* loc. cit. *Godley,* 196.
[25] *Wood,* 2.564.
[26] Ibid. 1.258.
[27] Thomas Seccombe and H. Spencer Scott, *In Praise of Oxford.* 2 vols. (London, 1910-12) 2.515. Cf. *Mallet,* 2.395.
[28] *Wood,* 2.548.
[29] Hearne, *Collections,* 4.243.

Briefly, it provided that any person reviling the government of the University, or any private man's reputation, with reproaches, scoffs, or ungenteel jests, or discovering an inclination to do so, should be hailed before the Vice Chancellor, as a disturber of the public peace; and should be punished as he saw fit, with imprisonment, public recantation, or expulsion.[30]

An instance in which the *Terrae Filius* recanted is told by Hearne, the penitent young man in this case being Lancelot Addison, father of Joseph [illegible] *Terrae Filius* in 1657.

> Dean Addison, when he was a young man at Queen's, had his eye accidentally struck out by a small bone flung at him in jest. He was *Terra* [sic] *Filius* in the year 1657, and reflecting upon Dr. South in his speech, the Dr. stood up, and said, "O monstrum horrendum, informe, ingens, cui lumen ademptum!"[31]

But Addison apparently kept on in spite of the interruption, for he later was upon bended knee recanting. The other *Terrae Filius*, Thomas Pittys of Lincoln, was not, however, forthcoming, and was expelled. The abject apology of Addison has been preserved as it was written and probably read to the Heads.

> Ego, Lancelotus Adison, agnosco me graviter peccasse in bonos mores et almam matrem Academiam, pudenda illa obscaenitate qua hesterno meam et Academiae famam laesi; cujus turpissimi criminis mei veniam ab hac venerabili domo flexis genibus submisse peto, spondeoque me in posterum dateram operam ne quid mihi excidatur quod castas aures offendat. Lancelot Adison.[32]

5

The following list with its comments will show some of the steps that finally led to the burial of the errant Sons of Earth.

1592. John Hoskins. Expelled for the bitterness of his 'satyr.'

1632. Mr. Masters. Expelled.

1651. The Act kept in St. Mary's. Musquetiers were called in. Hence 'blows and bloody noses.'

1658. Thos. Pittys of Trinity. His speech disliked by the godly. Expulsion followed.

1664. 'The *Terrae filii* (Mr. [William] Cave of Magd. and Mr. [Richard] Wood of S. John) were stopped in their regency by the Vice-chancellor.'[33]

1681. John More of Trinity cudgelled, as previously noted, for some personal reflections.

1713. The speech of the *Terrae Filius* burned by the Common Beadle in the Theatre Yard.

1713-33. No public Acts.

1763. The *Terrae Filius* appeared, for the last time it is believed, in a very modified and inoffensive form.[34]

Thus ended a phase of academic speech, favored in its day by some and damned by others. But even after the statutes had ceased to recognize the *Terrae Filius*, traces of his licensed buffoonery were long perceptible at Oxford. They say that when Alfred, Lord Tennyson, was bowing his head to receive an honorary degree,[35] a belated Son of Earth, recalling a line from 'The May Queen,' chanted from the gallery,

'Did your mother call you early, Alfred dear?'

[30] *Statutes, Titulus* 7.3.

[31] *Reliquiae Hearnianae: The Remains of Thomas Hearne, M. A., of Edmund Hall.* Being Extracts from His MS. Diaries, Collected, with a Few Notes, by Philip Bliss. 3 vols. (London, 1869) 1.77-8. Cf. *Aeneid*, 3.658. See also Hearne, *Collections*. 1.121.

[32] *Mallet*, 2.401. It was John Owen who forced Addison to apologize. Ibid.

[33] *Wood*, 2.19.

[34] 'There was a Terrae Filius: but the traditions of his office were not preserved: he appeared in the form of a short series of social satires, quite decent but wholly uninteresting.' *Godley*, 197.

[35] See *Alfred Lord Tennyson*. A Memoir. By His Son. 2 vols. (New York, 1897) 1.384.

THOMAS FARNABY: SCHOOLMASTER AND RHETORICIAN OF THE ENGLISH RENAISSANCE

Ray Nadeau

THREE centuries after the school of Isocrates had flourished in ancient Greece, Cicero felt impelled to pay tribute to the high quality of the graduates of that system. Had the great Roman been gifted with vision into the future, he would have reserved a word of praise for those talented schoolmen of the Renaissance who had a part in the recovery of the full classical theory of rhetoric, and who passed on to generations of schoolboys the theory so recovered. On the roster of these humanists would have been the name of Thomas Farnaby (c. 1575-1647), a leading classical scholar and schoolmaster in the England of his time.

Thomas Farnaby operated an exclusive private school,[1] first in London from early in the seventeenth century until 1636, then on his estate near Sevenoaks, Kent, until 1643. It is the purpose of this paper to tell the story of Farnaby as a schoolmaster and as a rhetorician.

1

In the England of James I (1603-25) there were less than four hundred grammar schools in a country of from two and a half to five million people. With few exceptions, these were one-teacher 'public' schools, supported and regulated by local governments; the teachers were licensed by the Church of England. 'It was not all parents, however, who could contemplate . . . the prospect of their offspring being educated along with those of the poor.'[2] Enter Thomas Farnaby, a man of perception and not one to overlook the latent demand for an exclusive grammar school.

Exactly when he came to London is uncertain. What we do know of his early life would make a good 'story line' for a Hollywood script. Son of a London carpenter, he earned his way at Oxford (c. 1590) in the service of Thomas French, a fellow at Merton College. Of restless temperament, he soon left to enter a Jesuit college in Spain; finding the atmosphere there too strict, he returned to England in time to take part in the last voyage (1595) of Drake and Hawkins, 'being in some esteem with the former.'[3] Upon his return, he volunteered for service in the armies of the Lowlands. Again unsatisfied with his condition, he deserted and, after some wandering, we find him next in the Somerset hamlet of Martock, where he was the elementary school 'abcdarian.' Three years later, on the strength of his Martock experience, he set out to establish a school in the city of London.

The success of Farnaby's London ven-

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[1] *The Victoria History of the Counties of England: Somerset*, edited by William Page (London, 1911) 2.458.

[2] *Cambridge History of English Literature*, edited by A. W. Ward and A. R. Walker (New York, 1939) 7.379.

[3] Wood, Anthony à, *Athenae Oxonienses*, edited by Philip Bliss (London, 1817) 3.42.

ture must have been rapid. His grammar school had a European reputation by 1629, and Wood calls attention to 'large gardens and handsome houses and great accomodations for the young noblemen and other generous youths, who at one time made up the number of 300 or more.'[4]

Life in a Renaissance grammar school was strenuous. In the 1620s at Westminster, classes were in session almost constantly from 'Surgite' at 5:15 a.m. to supper at five. Farnaby probably followed the somewhat easier schedule of classes from seven to eleven, and from one to five.[5] Mornings were generally occupied with a study of principles, afternoons with their application. Fridays were reserved for reviews of material covered during the week, and Saturdays were frequently 'declamation' days. At all times, even at play, monitors (called 'custodes' or 'asini,' depending on your point of view) enforced the 'speak Latin' rule.

Boys in the lower school (ages 7-10 in four forms) concentrated on memorizing grammar and gaining command over Latin through elementary exercises and simple collections of 'colloquies' and dialogues; it was not long before they could move on to authors in original texts. With the mechanics of the language under control, the boys were ready to stress rhetoric and exercise a greater degree of personal initiative in the upper school (last four forms, boys 11-15). Of the activities in the upper school, three stand out: letter writing, verse writing, and the composition of themes. It was in the preparation of themes, oral and written, that the grammar schools took the greatest pride—it is reasonable to assume that Farnaby's scholars excelled in this activity.

Part of Thomas Farnaby's reputation as a schoolmaster was based, no doubt, on the ability of his assistants (ushers). These were men of superior ability, such as Alexander Gil, Jr., son of the great headmaster at St. Paul's, and William Burton, a scholar in his own right. Gil later left Farnaby to teach under his father, but relations between the two continued to be cordial; in January of 1624, Gil sent his former employer an appropriate New Year verse and a skin of wine from which, with typical Renaissance foresight, he had already deducted a 'toast.'[6] Farnaby also had a permanent writing master in his employ, an advantage unknown in a day when a few weeks of writing instruction per annum were thought sufficient. It was Watson's opinion that a graduate of Farnaby's knew more of the classics than a University graduate of the preceding century. 'But what he could himself do and had his boys do, there is every reason to suppose that the great mass of the teachers of the time were utterly unable to accomplish.'[7]

Physically, too, Farnaby's school was above average. Most schools of the time were one-room halls with tiers of benches arranged along the two long walls. Farnaby is said to have been the first to have separate rooms for the upper and lower forms,[8] and the *Cambridge History of English Literature* describes his premises as 'palatial.'[9]

This great schoolmaster's ability and personality are further seen in his standing with his contemporaries. Ben Jonson refers to him as 'my friend' on the

[4] Ibid.

[5] Clark, Donald Lemen, *John Milton at St. Paul's School* (New York, 1948) 44. It is probable that Farnaby's schedule was about the same as that of St. Paul's.

[6] Ibid. 89-90.

[7] Watson, Foster, *The English Grammar Schools to 1660: their Curriculum and Practice* (Cambridge, 1908) 536.

[8] Clark, *John Milton at St. Paul's School* 40.

[9] CHEL 7:379.

After this initial and, at this time in the history of English rhetoric, unusual emphasis on pathos, the formal types of argument are discussed. The *Index* describes the enthymeme as an imperfect syllogism in contrast to the epichireme, or perfect syllogism. The example is, similarly, imperfect induction in contrast to the complete inductive process. The authorities cited for both emotional and logical ideas on proof are legion.

Refutation gets little more than a page in the *Index Rhetoricus*. A simple fact is stressed: The methods of refutation are similar to the methods of proof. Farnaby does insist that this part of the speech precedes proof proper.

For an effective conclusion, the text prescribes a summary of arguments for speeches of the judicial type. For speeches of all types, we again find the excitement of emotion a major aim. Here, to quote directly, 'the floodgates of eloquence must be thrown open.'[21]

Style, to Farnaby (as to the author of the *Ad Herennium*) consists of elegance, word arrangement, and dignity. 'Elegance enables us to speak clearly and lucidly.' Word arrangement covers juxtaposition of sounds, the order of words, the sentence as a whole, and rhythm. Dignity requires that one speak 1. ornately, through tropes and schemes of words and ideas, and 2. appropriately. Twenty pages (pp. 37-56) are devoted to definitions and practical examples of 83 figures of speech. In these, Farnaby comes closest to the stylistic emphasis of many earlier rhetorics.

The discussion of delivery opens with a brief exposition of the traditional plain, middle, and grand styles. Farnaby also acknowledges the plain, elevated, elegant, and forcible styles of Demetrius in a marginal note on the latter's περι ἑρμηνείας.

[21] Ibid. 29.

The rhetoric proper ends with an essay on *Practice* (pp. 61-77), in which Farnaby leans on Books II, X, and XI, of Quintilian. After describing the duties of both teacher and student in cooperating to achieve the best results from the rhetorical principles outlined in the text, the writer closes with a peroration of encouragement to the youth of his day.

3

Was Thomas Farnaby original? Certainly not in the proposal of any new principles. Was he practical? Perhaps more so than any Englishman before his time 1. for having adapted previous classical theory to an organized pattern, useful in the schools, 2. for having cited 108 sources, in the rhetoric and appended formulas, to which the student could refer for additional information and models, 3. for having been the first English rhetorician to give due emphasis to pathetic proof, 4. for recognizing anew that speech principles need not be straitjackets and that variations are often advisable, and 5. for being progressive enough to realize that classic originals were no longer essential, and reactionary enough to reaffirm the classical tradition in the face of the rampant Ramianism of his time.

That all these features made this a book to be reckoned with is attested by the fact that it went into eleven editions from 1625 to 1704. There is good reason to believe that, as this little volume becomes better known, more and more students of rhetoric will come to agree with Sandford that this is 'the most significant English work on rhetoric from the time of Wilson until the eighteenth century.'[22]

[22] Sandford, William P., *English Theories of Public Address, 1530-1828* (Columbus, Ohio, 1931) 104.

DRAMA AND DISCUSSION IN INTERNATIONAL UNDERSTANDING

By a Committee of the Speech Association of America

THE promotion of world understanding will be carried on largely through the speech techniques of drama, discussion, debate, interview, and public speaking. Most colleges and universities have departments of speech and dramatic arts with fully developed curricular and extracurricular programs in public address and drama. These programs should be utilized for the attainment of the educational objectives of the United Nations. Speech programs in the secondary and elementary schools also should be adapted to these ends.

Departments of speech and dramatic arts stand ready to give advice and assistance to other groups desiring to make use of speech techniques. The various state, regional and national associations in the speech field will welcome the opportunity to help with the plans developed at Estes Park in June 1949 at the Conference sponsored by The American Council on Education.

Activities in the area of world understanding should be related both to the curricular and the extracurricular speech programs. In most schools and colleges extracurricular speech activities are closely articulated with the course offerings. Students in classes in playwriting, play production, radio production, public speaking, discussion and debate can be urged to work with UNESCO materials and ideas. Through college extracular activities in drama, debate, discussion, radio, and public speaking an important contribution can be made to student thinking on world affairs. In many schools and colleges the extracurricular speech program extends beyond the campus into the community and its surrounding neighborhood.

This report is divided into two parts. Part 1 presents the channels and opportunities available through programs in dramatic art and offers brief descriptions of representative 'going' programs. Part 2 presents what is being done, and what can be done, to promote world understanding through the use of public speaking, debate, and discussion.[1]

PART 1—THEATRE

Section A—Theatre Programs as Media for the Spreading of UNESCO Ideas by Educational Institutions and National Educational Organizations

General: Because theatre appeals directly to people of all ages and places and is therefore a powerful medium of communication, the aim should be to secure production for as wide an audience as possible of plays which express in some way the UNESCO idea of peace through international understanding. Because play production is a complex operation and many play producing groups exist, more will be accom-

[1] This report was prepared originally by a small committee from the Universities of Illinois, Iowa, and Wisconsin for presentation at the *Conference on the Role of Colleges and Universities in the Promotion of World Understanding* which was held at Estes Park in June, 1949. The report was later revised by a larger, more representative national committee. Members of the committee were: Co-chairmen, Barnard Hewitt and Henry L. Ewbank; H. Darkes Albright, Martin P. Anderson, LeRoy Cowperthwaite, Harold Crain, Robert Gard, Kim Giffin, Frederick W. Haberman, William P. Halstead, Hubert Heffner, C. R. Kase, John W. Keltner, Joseph O'Brien, David Potter, Claude Shaver, William E. Utterback, Karl R. Wallace, Winifred Ward, and Andrew T. Weaver. The report was presented to the Executive Council of the SPEECH ASSOCIATION OF AMERICA at its meeting in December, 1949.

plished by working through established theatre organizations in schools, colleges and communities than by attempting to set up new ones for this special purpose. The aim in most cases should be to persuade such organizations to include a play or plays of the type desired in their regular programs.

The better the play, the better the communication for the idea.

Specific Suggestions:

In colleges and universities

University Theatres and Dramatic Clubs

1. Should be urged, as recommended by the Group Meeting on Theatre at the Cleveland UNESCO Conference, to present during 1950-51, a play expressing the UNESCO idea. Many theatres, including that of the University of Illinois, are making plans in this direction. The American Educational Theatre Association, The Speech Association of America, The National Collegiate Players, and The National Theatre Conference are in the best positions to reach the largest number of such producing groups with this proposal and with lists of suitable plays, if needed. American National Theatre and Academy Play Service has some suitable scripts for distribution.

2. Should be urged to have apprentice or laboratory groups prepare short plays designed to promote world understanding, for presentation to community clubs and organizations.

3. Members of classes in play direction should be encouraged to develop plays on the UNESCO theme for other departments and for community groups. Such practice in a life situation is frequently difficult to provide for each member of such a class.

4. Touring of short plays to clubs and secondary schools should be encouraged.

Playwriting Classes

1. Should be encouraged to write new short plays and radio sketches. Good long plays are needed also, and there is a particular need for children's plays expressing the UNESCO attitude and ideas. This can be promoted best through the AETA Committee on New Plays, Prof. N. B. Fagin, Johns Hopkins University, Chairman.

2. It might be well to set up a playwriting contest on a nation-wide basis, advertised through one or several writers' magazines. Material to be covered could be in the area of international understanding. History and other departments could furnish the factual data to be covered in the plays. When the manuscripts are in they could be circulated among the colleges for production, royalty free.

Radio Stations

Should be urged to present dramatic programs on world problems. Promotion can be done through theatre groups and the various radio organizations, including the Conference on Education by Radio held annually at Ohio State University.

Foreign Language Clubs

Many of these produce at least one play a year. They should be urged in 1950-51 to select a play with a UNESCO idea. Can be promoted through Modern Language Association.

Play Festivals

Many colleges, through the Drama Department and the Extension Division, sponsor high school, college and/or community theatre play production contests. If each of these groups were encouraged to do a play on an international theme, thousands of people could be reached.

In Rural Communities

Grange and other farm organizations usually have some dramatic activity. Encourage presentation of a short play or plays at a meeting or series of meetings. Perhaps combine with discussion. Promote the activity and distribute plays through extension divisions. If technical aid in play production is needed it can ordinarily be provided by extension divisions.

All the arts can contribute to the international idea. The University of Wisconsin Theatre has done this through 'Rural Life Projects.' Graphic arts, music, dancing, handicrafts are included. Drama is used to pull all together into a unified program. One possibility is a 'Community Day' during which the whole community gathers at the town park or at the fair grounds. The program usually is built around some historical or contemporary aspect of community life. There are exhibits of handicrafts of various nationalities and folk dancing.

It might be possible to stimulate through university extension divisions the application in Grange or other farm organizations of the socio-drama technique, (developed by Bert Hansen of Montana State University and taught at the University of Denver), to the problem of international understanding. (See brief description, Part I, Section B).

In Urban Communities

Community Theatres

1. Should be urged to produce a 'world understanding' play during 1950-51.

2. Those with laboratory acting groups should get up short plays for presentation at meetings of community organizations and over local radio stations.

Elementary Schools

Which make use of creative dramatics should be encouraged to work out creative plays in which the UNESCO ideals are stressed, through a correlation of social studies, art, music and literature. (See brief description of the work at Evanston, Ill., Part I, Section B).

Children's Theatres

Should be encouraged to present at least one play next season on the brotherhood theme. Promote and aid through AETA Children's Theatre Committee, ANTA, High School Thespian and Associated Junior Leagues of America (Waldorf-Astoria, New York, N. Y.).

Service Clubs and other Community Groups

Should be asked to include in one or more of their programs a short play on UNESCO ideas presented by local community, high school or college groups. (In New York area American Theatre Wing groups available.) Promote through service club magazines, adult education agencies.

Churches

Should be encouraged to participate. Some, the Wesleyan Players of the Methodist Church, for example, have regular programs. Many present an occasional play.

Recreational Programs

Municipal recreational programs now functioning in many cities should be utilized. Usually the drama department of a nearby college cooperates. Pageants often are done. International theme can be used.

In high schools

Dramatic Clubs

1. Should be urged to present one long play next season expressing the UNESCO idea. Promote this through the National Thespian Society, Speech Association of America, and AETA.

2. Should be urged to present occasional short plays on the UNESCO theme for assembly programs and for presentation to community groups outside the school. Same promotion.

Radio Classes and Production Groups

1. Should be urged to present and make use of the UNESCO theme. Same promotion.

Social Studies Classes

Might be encouraged with the aid of theatre, music, and art classes to create dramas of their own on the UNESCO theme. (See Collinwood High School project, Part I, Section B).

Some, perhaps many, colleges, universities, and high schools already include in their programs plays and projects of the type recommended. These should be urged to publicize the relation of their work to the cause of international understanding in general and to the goals of UNESCO in particular.

Section B—Representative Theatre Programs

1. Poetry Reading Hours:

At Vassar each year poetry reading recitals are held for the purpose of acquainting students with the poetry of foreign peoples and foreign cultures. The readings are performed by professors of foreign language who are particularly able in the skills of interpretation. The poetry is presented, not in translation, but in the original.

2. Presentation of Foreign Plays:

Also at Vassar there is a regular program of plays from foreign countries. The direction and performance of these plays is sponsored by the department of Dramatic Art. The translations into English are made by the members of the foreign language departments. Details of the production, locale, styles of acting, etc. are checked by the language departments who serve in the capacity of technical advisers. Through this program the art and thinking of foreign countries and peoples are brought to an American campus.

3. Verse Speaking Choir:

Virginia State College for many years presented annual programs of an informational nature through the technique of the verse speaking choir. The members of the choir were recruited from all departments of the campus. The department of Dramatic Art did the building of the settings for the programs. Choreography was arranged by the Department of Physical Education. Since the purpose of the program was to educate the public concerning the social problems of the Negro, the material was largely that of labor chants, literature of social protest, and the literature of the Negro poets. This program travelled and offered recitals through the East.

4. Jabberwock Skits:

One of the easier types of programs to arrange is that carried on by Delta Sigma Theta sorority. It has annually a contest in which competing groups offer skits before a group of judges and a large audience. The theme for the skits is assigned in advance. A time limit is assigned, and all skits are previewed and supervised in order to see that they conform to the rules and are in good taste.

5. Theatre Styles of Different Nations:

Hallie Flanagan Davis, of Smith College, has for years carried on a theatre program in which she offers at least one program of samples from the theatres of other nations with their differ-

ent conventions and cultural backgrounds. These programs are done by the department of Dramatic Art under her supervision, and they serve as one of the many educational devices on the campus for the spread of knowledge of other nations and other peoples.

6. Creative Dramatics:

In the Evanston, Illinois, elementary schools, the program of creative dramatics, directed by Winifred Ward, has stressed the UNESCO ideals in a series of creative plays correlating social studies, art, music, and literature. Such plays centered about India, China, Russia, Japan, Hungary, and Greece have already been produced. The drama teacher finds, or the class creates, a story which will permit the introduction of much factual background. It is always a dramatic story, not just a static framework which will permit the children to recite facts. The children live with the story for several months, visit museums and libraries for materials, talk to people who have seen the country and its people at first-hand, read books, and study pictures. Then they create the play for an audience. The dialogue is always improvised, though through long association it tends to conform closely to the set pattern.

7. The Living Newspaper:

At the State University of Iowa and on other campuses the Living Newspaper techniques have been used. They utilize news and ideas that are of current interest, are made up largely of short scripts, and are written and produced quickly. They lend themselves particularly well to educational purposes.

8. Folklore Collections and Dramatization Projects:

In Wisconsin local groups are encouraged by the University Theatre to collect the folklore materials of their communities. At the University they are worked up into dramatic form—pageant, one-act or full-length play. They are then returned to the communities for production. This type of activity lends itself to theme of world understanding.

9. Socio-Drama:

This technique is essentially a means of studying a community problem by the whole community or by a large group. With the help of someone trained in theatre and in sociology a community or group studies a problem, writes a script which dramatizes the problem and perhaps some possible solutions, casts, and produces the script. Ordinarily it has been applied to acute local problems, such as housing in a large city, or the conservation of natural resources in a small western community, but the atom bomb, guided missiles, and germ warfare have made the need for international understanding acute in every community. The aim is extensive participation and the promotion of understanding, not the creation of dramatic art. It has been used by Professor Bert Hansen in several communities in Montana. More information on this technique may be obtained from the Department of Theatre, University of Denver.

Part II—Public Speaking, Discussion and Debate

General: Members of the committee believe that teachers of public speaking, discussion and debate can take part in the promotion of international understanding without neglecting their responsibilities as teachers of speech. They can contribute, both to the long-term process of training future leaders, and to a better understanding of current UNESCO and UN problems. Their efforts should, of course, be based on a proper distinction between the educator and the propagandist.

Thus, speech activities should include: discussions, debates and speeches. The program of speech activities should enable the student to understand the problems and the proposed solutions, to decide in favor of or against a specific act or policy, to share his information and ideas with others, to attempt to win approval by the group of a specific proposal. Only after the student has studied the question and decided what he believes, should he become an advocate.

Our report outlines A. What is being done and B. What can be done.

Section A. What is Being Done.

It should be understood that we are not reporting anything approaching a complete survey. Quite the contrary. We are listing types of speech training and forensic activity with examples of each.

1. The questions considered in intercollegiate discussions and debate frequently concern some phase of international relations. For example:
   a. The 1950 Tau Kappa Alpha conference discussed, 'What should be our foreign policy towards countries of the Orient?'
   b. The Pennsylvania State Debaters Convention, held annually since 1935, often debate a question dealing with our foreign policy.

2. Several Universities sponsor annual conferences or legislative sessions on international relations.

For example:

a. The Fourth Annual Conference on Public Affairs, sponsored by the Ohio State Univer-

sity Department of Speech, and held in Columbus in April 1950, considered 'Major Problems in United States Foreign Policy in the 1950s.'

b. The 1949 Intercollegiate Conference on World Problems, sponsored by the University of Iowa Department of Speech, held a series of discussions on 'Problems of the Far East.'

c. The University of Wisconsin Department of Speech conducts an annual discussion and debate tournament at which the questions discussed and debated frequently concern some phase of international relations.

3. A number of colleges and universities supply student speakers for off-campus audiences. For example:

a. Last year the Speakers Bureau at the Ohio State University supplied student speakers for 100 audiences. Half of these speeches dealt with problems of international understanding.

b. The Forensic Union at Oberlin College supplies student speeches, discussions and debates for 60 to 70 off-campus audiences each year.

c. Student Speakers Bureaus are active in other colleges and universities including Syracuse University and Western Reserve University.

4. Members of speech departments are cooperating with others in the training of discussion leaders. While these programs are not limited to the discussion of international affairs, some of the topics will undoubtedly be drawn from that field.

For example:

a. The 1948 Missouri Valley Adult Education Conference on 'Improving Adult Education Through Discussion.'

b. The 'pilot experiment' conducted by a national committee of the Presbyterian Church in the training of lay discussion leaders. A manual, 'Discussion Techniques for Religious Groups,' is in preparation.

c. The Ohio State University Discussion Service publishes *Let's Discuss It*, a monthly discussion guide, and conducts each year twelve to fifteen all-day training schools for discussion leaders. The Ohio State University Press publishes *Decision Through Discussion*, a manual on discussion leadership.

d. The University of Wisconsin Extension Division package library and film forum services provide pro and con material for discussion groups.

e. The University of Oklahoma Extension Division sponsors an annual workshop on *Leadership and Group Methods* each Fall in cooperation with the departments of Speech, Psychology, Education, Anthropology, Social Work, and cooperating lay organizations.

f. The Department of Speech at the University of Oklahoma and Radio Station WNAD sponsor a weekly half-hour broadcast entitled 'Let's Talk it Over,' aimed at exploring committee discussion methods with state and local service groups who visit the campus for a one day workshop on group-methods.

5. The work of two committees representing the Speech Association of America, may well contribute to our project:

a. The National Discussion Foundation is conducting a study this year of the use and teaching of discussion methods in major colleges and universities in the United States.

b. The Committee on International debating is concerned with the possibility of sending American debate teams to Britain, as well as with arrangements under which British teams come to the United States.

In addition, representative of the Department of Adult Education of the National Education Association; the Great Books Foundation; and the Speech Association of America, met unofficially during the speech convention in Chicago to share ideas and to consider the possibilities of cooperative effort.

Section B. What Can Be Done?

One answer to this question would seem to be that we should do more of what we have been doing. More specifically:

1. In our courses in discussion and debate, when we are training future discussion leaders, we should see that questions dealing with UNESCO and UN policies and actions are considered.

2. In our public speaking courses, we can suggest that one or more class periods be devoted to speeches on UNESCO and the UN.

3. We can extend the effectiveness of our courses by arranging for our best speakers to appear before off-campus audiences.

4. In our role as faculty members, we can assist in the organization of meetings, of various kinds, to disseminate information about UNESCO, and the problems confronting the United Nations.

5. In our role as citizens, we can assist both in carrying this information to off-campus audiences and in conducting training schools to train local leaders who will lead discussions.

6. We can see that information on UNESCO

and the United Nations is available for the use of interested individuals.

Note: In taking these actions we should, of course, distinguish between education and propaganda. Hence the emphasis on discussion, followed by debate. Only after the student has studied the question and decided what he believes, should he become an advocate.

In addition, these projects were suggested by one or more members of the committee:

1. The National Discussion Foundation might set up regional work-study conferences for group leaders that would combine study of international problems and demonstrations of discussion methods.
2. A committee might prepare a brief bibliography of readily available materials on UNESCO and UN, as well as information on discussion methods, for distribution to community leaders.
3. Someone might prepare a series of recorded student programs that might be broadcast over local radio stations, and loaned to nearby organizations.
4. State and regional speech associations might cooperate with other educational organizations in demonstrating the use of discussion methods in studying international problems.
5. To keep up-to-date on discussion methods we should integrate and develop liaison with the various discussion programs, including the work of the Research Center in Group Dynamics, and the activities of the National Training Laboratory in Group Development.

TRAINING FOR TELEVISION

Worthington Miner

TELEVISION is the most all-encompassing of all the varied forms of entertainment. It is somewhat doubtful, in fact, whether certain aspects of television should be classified as entertainment at all—whether they would not more aptly be described as educational, or instructive. And certainly we know that, within the existent economy, a large share of creative energy is exclusively devoted to problems of industrial advertising, to the moving of commercial products in the nation's markets. Television has the full scope of radio with additional emphasis upon those visual arts, which are a vital component of every production.

I

Any discussion of training for television must take cognizance of the specialized equipment and ambition of the individual. It is important, however, to emphasize that, within any one of these specialized areas, there is no range of capacity, nor depth of knowledge, which television is not prepared to absorb. Within the area of the dramatic program alone there is room for the most extensive, as well as the most intensive, knowledge—knowledge of music, of dancing, of photography, of lighting, of color, of costume—all above and beyond a basic knowledge of dramatic values and the techniques of interpreting a printed manuscript in terms of visual effectiveness.

Within one season, a single dramatic series on television may make wider demands on its creative personnel than the New York theatre would make in ten years. The director, the associate, the scene designer, the camera crew—in fact, the entire staff—is presumed to be capable of handling anything from 'The Woman's Home Companion' to opera. A random list of 'Studio One' productions within a single season may help to clarify this statement.

'The Glass Key'	Dashiell Hammett
'Julius Caesar'*	William Shakespeare
'Smoke'	Ivan Turgenev
'The Dybbuk'	S. Ansky
'The Medium'	Gian-Carlo Menotti
'June Moon'	Ring Lardner and George Kaufman
'The Shadowy Third'	Ellen Glasgow
'Blind Alley'	James Warwick
'Shadow and Substance'	Paul Vincent Carroll
'The Outward Room'	Millen Brand

(*in modern dress)

Any two of these productions would have represented a highly reputable record on Broadway for an entire year. And yet eight of these ten productions were handled by a single director in television, as merely a part of the twenty-six—or more—productions he would be expected to turn out in a year.

Range of capacity is not solely imposed by a wide variety of source material, however. Within the individual production emphasis is frequently placed upon a specialized style of treatment. The production scheme for a hard-hitting modern story may lay particular stress on rhythm of movement in individual performance, or on rhythm of movement in the use of groups. Many programs at critical moments achieve effectiveness only through a thorough knowledge of lighting, camera work, or

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pure electronics. There will be a place in television for specialized talent; there is an even more important place—and always will be—for the widest possible range of ability.

Although it be true that a range of aptitudes has its own peculiar advantage, it is also true that there is constant demand for creative specialization. There is always a place for a thoroughly specialized scene designer; there is a place for an expert reporter, or for a fine photographer; there is a crying need for fine writing.

A good training for television is not restricted to learning the idiomatic characteristics of the medium. A young man trying to break into television does himself less good in going to a television school, than he would by increasing his intensive development of some particular and personal aptitude. If, quite independently of television, he can build a personal reputation in an associated field, he will be in a far better position to attract attention at the hiring source. Sooner or later people will be hired because of years of accredited work in television itself. At the present time, however, we hunt for scene designers among accredited scene designers. We go to radio stations and the newspapers for our news reporters. The major networks have got past the point where young hopefuls represent the largest share of personnel—and the graduate of a television school is no more than a young hopeful. The interest in television is so widespread today, that experience and demonstrable talent become, for the most part, an essential background to securing a network job in this new medium.

The basic question for each television aspirant to ask himself is: 'What do I want to do?' The most negative possible recommendation is the phrase: 'I'll do anything.' This is generally tantamount to saying: 'I can do nothing very well.' That is all too often the eventual outcome. The person who arrives at a hiring desk with a definitive goal in mind is in a far better position to win the ear of his interviewer than the person who walks in and says: 'I leave it entirely to you.' But the best position for any aspirant to achieve is to be sought rather than to seek. In as all-encompassing a medium as this, there is a constant search for outstanding talent in the widest variety of fields. The man who makes something of himself first stands a far better chance of making the grade in television.

2

One valid statistic regarding television production has built up a cruelly false concept in many minds. In its most usual form this statistic states that a single production on television requires the services of twenty-two operators where radio demands but four. Let us examine the requirements for creative and technical personnel.

Radio	Television
1 Director	1 Director
1 Associate Director	1 Associate Director
1 Audio Engineer	1 Audio Engineer
1 Sound Effects Man	1 Sound Effects Man
	1 Switcher (Supervisor)
	2 Video Control
	1 Floor Manager
	3 Camera Men
	1 Dolly Man
	2 Boom Men
	6 Stage Hands
	1 Telecine Operator
	1 Maintenance Man

It should be apparent at once from these tables that, although a twenty-two total in television equals a four total in radio—a five-and-a-half to one spread—there is in each medium but one director, and one associate director per program. The increase in personnel is al-

most exclusively technical. A director in television can perhaps do somewhat less per week than a director in radio. But the fact remains that the average production—even the most lavish television production—adds not a single person to its creative personnel above the normal radio complement.

Far too rosy a picture has been painted regarding the quantitative opportunities television has, and will have, to offer.

The mathematics are rather simple: there are about 47½ hours per week of television produced by the Columbia Broadcasting System. The total number of directors required to turn out this schedule is 26. The number of associates is 16. The largest groups connected with any production are, as we have seen, technical. The number of stage hands alone demanded to build, to set up, to tear down, and to operate any one major production is almost as large as the total quantity of directorial personnel needed to produce the entire schedule.

The second largest group are the electronic technicians. And yet within this group, as well, there is a limited number of cameramen, a limited number of sound specialists, a limited number of maintenance men, etc. It is important, therefore, to recognize that within each category of operation, the requirement level in terms of aptitude and experience can afford to be extremely high, since the quantity of applicants far outstrips the available jobs. Specialized training and background for each person who hopes to break into the television field is obligatory. Very few within any one specific category make the grade per year.

The largest single group which may hope to benefit from employment in television is undoubtedly the actor. New talent is constantly being sought. There is a disproportionately rapid turnover in a week's or a year's employment of acting talent. Because of the requirements of the individual script, and because of the inevitable limitation on the number of times an actor may appear without exhausting audience acceptance, a vast amount of new talent must be unearthed every season. In the course of the last year an impressive number of fresh personalities has been discovered by television. But it is vitally important for the aspirant to recognize that the ones who have taken fullest advantage of that opportunity have invariably been persons who were trained, and well trained, in advance of securing that first job. Many an actor in the last year has started in a bit part at a salary of $65.00 per performance, and has ended earning $350.00 or more for a lead. But I know of no case where the actor, before that first job came along, was not already worth his $350.00 salary.

3

The discussion so far has been limited to the problems of network operation. It would be reasonable to presume that many more opportunities would be available in local stations. Two factors are important to appreciate at this time, however.

1. The still existent freeze on license applications by the FCC critically limits the total number of stations permitted to operate across the country. Until further license applications are granted, there will be a grave shortage of opportunity for young aspirants in local station operations.

2. The economics of television may seriously hinder both the quality, and the quantity, of production which the average local station will be able to afford. It is quite possible that any

number of stations will exist for a long time without producing a single dramatic program per year. These stations may, in fact, be virtually limited to informal operations—remote pick-ups of sporting and political events, feeds from the major broadcasters, and film.

It is difficult to assess what sort of training a young person will be able to acquire under these operating conditions. A young writer would, for example, have very little chance to develop, to grow, or to prove himself in a schedule of this sort. This might be equally true of the director, the scene designer, the actor, etc. On the other hand, the person interested solely in the administrative end of the business might derive a very solid background of experience from employment in this type of local station.

The most important single aspect of television to date appears to be its capacity to offer a young person variety of activity, and an outlet for variety of creative performance. On the other hand, it is—and will continue to be—a highly competitive medium. Only by luck, and for limited periods of time, will a person of inferior quality survive in the face of such rigorous competition. It is my belief that television will, in time, be able to bring an extremely high standard of entertainment, education, and news into the American home—a higher standard perhaps than has been achieved in any other branch of the entertainment or communications industries. But, if it be true that the standard of public taste will be raised by television, it is equally true that the standard of ability for the individual will be similarly raised—that only by intensive training and by wide capacity will a person survive. Let the young hopeful take this to heart. Television cannot afford to train him on its own time. That he must do for himself. Be ready first; television will then be ready to welcome you with open arms.

IS EDUCATIONAL RADIO HERE TO STAY?

Donald W. Lyon

WHEN the revised edition of *The American Radio* is written and Llewelyn White again reviews the growth of Educational Radio, 1950 may turn out to be, from the viewpoint of historical perspective, our most critical year.

1950 will be the year when those of us who operate educational stations or produce public service programs for commercial stations, or both, must ask and answer for ourselves some fundamental questions:

1. Will commercial radio during the next two years be in a strong enough audience position to continue accepting our public service broadcasts?
2. Will educational stations during the next two years be able to meet the vigorous challenge of audience competition?

These are questions whose answers will decide not only our very existence on the air, but also the more immediate problem of our methods of operation.

Can Educational Radio continue its old ways in the face of the new era; in the face of television's dramatic growth and AM's almost endless expansion? It is true that we have profited by the new era; more positions for our graduates; improved broadcast signals in areas once poorly served thereby increasing both the total audience and the number of listening hours;[1] more educational stations now operating than at any time since the 1930s.

But these are gains that also carry with them liabilities: serious radio-audience losses in television areas; financial losses in both AM and FM causing license surrenders; audience thinning for any given station to a degree that audience 'buying' is no longer uncommon.

These are liabilities of the new era that should be rousing us to positive action: to applying more competitive programming techniques; to critically evaluating ourselves.

The Educational Program

The first step in this evaluation, at least for those of us providing public service programs for commercial stations, is to examine why we broadcast.

Some of us may go on the air because we have better talent, but usually the actors and performers already at the station are better than those we can provide. If we expand the word, *talent*, however, so that it includes a group of professors taking part in a scientific round table, then we in the universities can provide more qualified and more authoritative people than can the commercial radio station.

This, then, might be our first thought. If we broadcast because we believe we have better *talent*, we should make certain that our programs make use of our university specialists, experts and research people, rather than the stage-screen-radio entertainment sort of talent we're financially and institutionally least able to provide.

There are other reasons, though, behind our public service broadcasting; not the least of these being our mild dissatisfaction with existing programs. Occasionally our dissatisfaction takes the form of criticizing existing programs, but usually we're more constructive

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[1] *1949 BMB Report.*

than this. Feeling or seeing the need for a non-existent program service, we provide it. We say to ourselves, in effect, that there is a gap in the listener's program experience that we can fill.

This is the second point in our re-evaluation. The motivation behind our broadcasting is usually a conviction that there is a gap in the listener's choice, or, by implication, that what we have to offer is better than what the listener is already getting. Yet there should be another facet to our thinking here. We may believe that we fill a need or that what we offer is better than what the listener has, but what many of us fail to discern is that as soon as we place ourselves in front of a microphone, fighting for the listener's attention, we are competing with his existing radio fare. Without completely realizing it, we have entered a competitive business.

This realization is of vital importance to educational broadcasters providing public service programs for commercial stations. Competition nowadays refers not to 'air-time' as it once did, but to audience! Audience is all that radio has left to sell. Radio no longer goes out and sells time as it once did when so few stations were in operation that time availability was a priceless possession of a few favored advertisers. Today there is radio time to burn. Today the question put to the commercial station manager is not, 'What time do you have for sale?' but, 'What audience do you have for sale?'

It is important, therefore, that the educational broadcaster realize that if he feels that what he has to offer the listener is better than what the listener is getting he must also be able to prove that argument in terms of the program's audience.

And it's right here that we can both lose the argument and the air-time. If we answer the station manager's logic that our program won't get him a huge Hooper, by promising or guaranteeing that we *will* get him a mass audience, we'll be forced off the air as soon as the first survey is taken.

Our answer lies in a study of audience *quality*. And at this level we can more than hold our own in the new competitive situation. For years now we have been criticized for not trying to get massive heterogeneous audiences; yet we have known all along that regardless of what we did in trying to remedy this that there was an incompatibility between our purpose for being on the air and the gathering of a mass audience.

Our existence on the air precludes mass audience. We broadcast because we believe that *adult* education in today's complicated society is just as important as the education of our children.

We also believe that no program can gather a mass audience and simultaneously be of sufficient significance to justify the term educational. It is not implied or suggested here that educational programs cannot or should not be entertaining, nor that entertainment programs cannot perform some worthwhile informational or cultural service, but no program can have as its major purpose to educate and still expect to gather mass audience. Education has never been nor can it ever be a mass function. The background of knowledge, the needs and interests of the audience, the psychological motivation and educational techniques the program must use to reach its particular audience are all factors preventing us from ever working with huge masses of people.

This is our answer for the station manager who won't allow us to broadcast because we won't promise him a high Hooper. We just can't do it! Our answer to the problem of whether com-

mercial radio can afford to continue accepting our public service broadcasts lies not in blindly promising mass audience but in:

1. Making commercial radio realize that we can deliver only a particular portion of any available audience. This, of course, means we must arm ourselves with thorough audience analysis.
2. Rephrasing and restating our purposes to such a point that the purpose defines the audience.
3. Utilizing only that talent which is naturally a university's best.
4. And finally, frankly acknowledging that even though we are educators, as soon as we broadcast, we are also competitors for audience.

Today the situation is on our side. The radio industry itself is forced to look for other sales arguments than size and faced with the loss of mass audiences. It is from this that we must take our cue.

We must squarely face our limitations. We must realize and make commercial radio realize that we cannot guarantee a 26 Hooper. We must see, and make others see, the arguments on our side. Mass audience and educational broadcasting are incompatible.

The Educational Station

But what of the AM or FM educational station? How must it be re-evaluated? Certainly the points made in reference to programs must also apply to any broadcasts carried by the educational station. But there are other, and equally important, judgments that must be made.

The first of these should be the easiest for us to apply.

The station should be a personality in the community. Unless our stations possess this quality to a degree that the listener can identify us without hearing our call letters, then it's only a matter of time before that listener will forget us in favor of his other radio and television fare.

Commercial radio has capitalized on this technique for years. WQXR has found the secret and so has WNEW, the former achieving its personality by the voice quality and delivery of its announcers, the style of its commercials and its over-all programming, while the latter has achieved much the same result by the consistency of both its programs and its unconventional manner of handling the conventional. More and more commercial stations have found themselves forced to follow this pattern, and are following it to their advantage. It's to our advantage to adopt or develop a personality too. In our case, however, it's also a necessity.

Commercial radio possesses network name stars, a larger budget than we ever have, and far more persuasive promotion to attract listeners. Television, of course, even without its visual attractiveness could compete with us merely on the basis of novelty. So station personality becomes one of our most urgent needs, if we're to have any audience.

It's by no means easy, however, to establish this identifiable quality, both because *assuming* a personality is artificial and sometimes detectable as such, and because such an assumed personality may have no relationship to the purpose for which the station was originally licensed.

Yet within the limits imposed by the character of the community, the competition from other stations, the facilities of the University and the purpose for which the license was granted, the educational station must develop a strong, provocative personality if it intends to hold its listeners and justify its existence.

Almost synonomous with this matter of personality, and certainly a phase

of its development, is the station's overall program structure. Is there a consistency to that programming, a consistency that expresses more than mere lateral or vertical programming? Is it possible, for example, for the listener to assume that when he hears talk on the other stations he'll hear music on the educational station? Obviously this is far too inelastic a concept of programming to use, but variations of it do, nonetheless, express one type of personality that accrues to the educational station through its program structure.

There are other aspects to the station's programming that must be considered. The educational stations usually operate an a low budget. Is it wise in this case for the broadcaster to make every program on his station appeal to a new and different audience? If he does, he must spend money for newspaper advertisements, this being the way in which most listeners learn of new programs, and the most successful way of reminding the old audience to turn on their radios or turn to the desired stations.[2]

The problem here is a serious one, one of our most serious. What we're faced with is the question: should we operate our stations with the idea of constantly gaining new audience or should we program in such a fashion that we retain the audience we have?

This is not a question that can be considered lightly, for the answer involves one of the most challenging research problems yet to be done: does the normal listener tune to particular programs, or does he merely turn the radio on and leave it on so long as he's not annoyed or irritated?

Some answers can safely be assumed to this question when referring to night time network star programs, but it's dangerous for the educational station to assume any high degree of tune-in on the basis of its usually star-less program. And if we can't assume a high degree of tune-in, and if most of the research still has to be done, what can we do?

To some extent we can profit by examples in commercial radio. It uses both methods of programming: programs that get new audience, or programs that retain the old audience. Usually, however, a station won't try the former method without a large promotion budget plus either personality performers or specialized play by play sports.

It's from this that we might set our course. Economically, it's more sound for us to program to *hold* audience, rather than *gain* audience. It's also more feasible, for it's not unlikely that every educational station has some programs on its schedule that have gathered a large share of their audience potential. These programs should act as our focus points with the rest of the day's schedule structured toward and away from them. Naturally, in programming away from one focus point we must also be aiming at the next.

Some research has been done relating to this concept so we're not striking completely in the dark.[3]

The 1944 NBC Morning Audience Study brought forth the idea that there was a psychological affinity between program types, a conclusion that broadcasting experience seems to have validated. Daytime audiences will apparently stay tuned-in to program B if it is not too dissimilar in mood, or psychological affinity, from program A. Serial

[2] *Eighteenth Yearbook of the Institute for Education by Radio*, Ohio State University Press, 430.

[3] *Seventeenth Yearbook of the Institute for Education by Radio*, Ohio State University Press, 474.

stories have a psychological kinship with women commentators, while to some listeners, news and music have an affinity.

This is the sort of research knowledge that we can use and apply. If there is an affinity among program types, can't we consciously use that knowledge to retain, and over a long period of time expand, the audience we have?

Little affinity, for example, exists between today's hillbilly music and grand opera, even though both are vocal and both are music. It would seem unprofitable, therefore, for an educational station to build toward a focus point of The Grand Opera Hour by preceding that broadcast with thirty minutes of hillbilly music even if the purpose behind such scheduling were to raise the listener's music taste.

A more profitable approach to this purpose might be to broadcast the contrived hillbilly music first in the half hour, gradually progress into true folk music and climax the program with an operatic or symphonic treatment of 'composed' or adapted folk music.

It's exactly such gradual progression from one mood or program type into another that we must employ throughout the day if we're going to use the 'audience-retention' method of programming in contrast to the 'audience-gathering' method.

If this seems to demand more careful programming and a larger station staff than is now available we have only to ask ourselves what is the alternative.

We will exist as educational stations only so long as our audience feels a need for us. Research about that audience, therefore, becomes one of our most pressing problems; but while that is going on we must make other decisions. What is our station's personality? Do we have a consistency of programming? Are those programs directed toward 'retaining' audience or 'gathering' audience? These are but some of our primary needs in our necessary self-evaluation.

Just how urgent that self-evaluation is can be seen in the report by the Federal Communications Commission on Radio's 1948 Earnings.[4] Thirty-two per cent of some 1800 stations report losses due to broadcast operation. Only 3 out of 107 independent and only 4 out of 597 affiliated FM stations report any profits. This is an urgent warning to us.

It does not mean that Radio is going out of business; far from it. The total AM earnings were 10.9% higher than for those of 1947. But it does mean, and forcibly so, that Radio is now an intensely competitive medium. We in educational broadcasting are committed to meet that competition, not for dollars, but for an even more difficult asset to amass—audience.

When audience means dollars, as it does to commercial radio; or when audience means survival, as it does to us, the intensity of that competition is a foregone conclusion.

Scarcity of broadcast frequencies and lack of competiton are no longer guarantees that Radio is here to stay. Quite the contrary. What must concern us is the question: is *Educational* Radio here to stay?

There are no more guarantees for us in this new era of communications than for our commercial colleagues. It's a survival of the fittest. What we must do is prove that our survival is necessary.

This can be done only as our listeners feel that our survival *is* necessary. This, in turn, can be accomplished only as our communities are, or become, our listeners.

[4] *Radio Daily*, 27 December 1949, 1.

JEAN-LOUIS BARRAULT'S HAMLET

Louis Verdun Marsh

IN October, 1946, before his first performance of *Hamlet* at the Théâtre Marigny, Jean-Louis Barrault told the press:

I do not want to create a romantic Hamlet, and to avoid this, I shall have to cope with an appearance which too easily lends itself to a romantic interpretation.

French critics, such as Gabriel Marcel, praised Barrault three years ago for his avoidance of the romantic, and this writer recently had the opportunity to confirm that Barrault's Hamlet was refreshingly unromantic—if by 'romantic' we think only of the maudlin display of sensibility and omit the reaction against such a display which has been called the 'mood of romantic irony.' Barrault's determination to avoid the romantic accounts for many of the virtues of his interpretation—and, perhaps, where he tried too hard, for some of the defects. Barrault was blessed in having at his disposal André Gide's dramatically excellent translation whose rhythms seemed to accord remarkably with what one could remember of the rhythms of the English text. This translation, in conformity with Gide's desire, retained all of the sense of the orginal and, perhaps, as much of the poetry as it is possible to recreate in the French language, whose logical structure resists the reckless freedom of Elizabethan language.

1

Before considering the production of *Hamlet*, it may be of some interest to describe the conception of Hamlet which Barrault offers in his little book, *A propos de Shakespeare et du théâtre*.

One of Shakespeare's most significant contributions, says Barrault, is the creation of a new type of hero of which Hamlet is the example *par excellence*. Hamlet is the hero of doubt, of transcendent hesitation—of sacrifice. Poised at the boundary between this world and the next, torn between the visible and the invisible, Hamlet, faced with action, debates the value of action, for he has lost faith in a moribund set of values. Flattening his nose against a partition of mystery and silence he can sense, but only vaguely, a higher Justice and a scheme of values in terms of which action is possible.

Hamlet, the conscience of a voluptuous age, is chaste. The odor of mortality offends him, and he is haunted by the vision of the Conqueror Worm which will feed on all the lusty flesh of that age. Cut off from faith by doubt, from love by an exquisite revulsion of the flesh, and from all friendship, save Horatio's, by the impurity of motive in earthly friendship, Hamlet succumbs to anguish and despair.

But this is temporary. Beyond anguish and despair, beyond lost faith and life-weariness, Hamlet glimpses action inspired by a new faith, action by a more traditional type of hero—a Fortinbras. But first the way must be prepared by sacrifice—and Hamlet offers himself up as the sacrifice.

One cannot help remarking, in passing, the similarity between a Hamlet so conceived and the Oreste of Sartre's

Mr. Marsh (M.A., Cornell, 1949) has spent the past year studying French Drama at the University of Paris under a Fulbright grant. He has acted in 'Liliom' and directed 'Of Mice and Men' at the American Students and Artists Center in Paris.

Flies. Oreste, too, is a hero of sacrifice who, after slaying his mother and her lover, says to the people of Argos:

> No longer fear your dead, for they are my dead. And look! Your faithful flies are abandoning you for me. Do not be afraid, people of Argos. Bloody as I am, I shall not sit upon my victim's throne. . . . Farewell my people. Live. All is fresh here, all is beginning.

Similarly, the dying Hamlet is a prophet of renewal when he says, 'I do prophesy the election lights on Fortinbras.' This prediction completes the tragedy for Barrault to whom a tragedy is a problem in human mechanics which ends when the human conflict exposed has been completely resolved and not with the death of the hero. The displaced scale of Justice must be balanced. For this, a Fortinbras—the traditional hero who would risk all for a straw when honor was at stake—is required to carry on after the sacrificial hero has cleared the ground. Hamlet and Fortinbras complement each other—the hero of sacrifice is complemented by the hero of action.

2

It is difficult for an actor—or even for a director—to convey a concept of a play's meaning without doing violence to the text of the play. Sir Lawrence Olivier, for example, may tell us at the beginning of his movie version of *Hamlet* that it is the story of a man who could not make up his mind and leave at least some of us free to conclude that Hamlet did, after all, make up his mind. One simply cannot act 'a man who cannot make up his mind,' and for a director to leave all spectators with a clear impression of 'a man who cannot make up his mind' the text of Hamlet would have to be profoundly altered. Thus, Olivier may have had more success, as a director, in conveying the idea that Hamlet was abnormally sensitive to his mother's person, but to do this he had blithely to ignore such internal evidence as the lines:

> You cannot call it love, for at your age
> The hey-day in the blood is tame . . .

which Hamlet speaks to his mother, and cast as the Queen a woman who looked as succulent as a melon, who was obviously younger than Hamlet, and upon whose mouth he planted wet, lingering kisses.

Barrault's ideas on Hamlet are a little more interesting. However, agreement or disagreement with his theoretical conception of Hamlet would carry one into the domain of literary criticism. The fact is that what Barrault wrote about Hamlet had little to do with what he presented on the stage. A concept is short-hand for an experience; and Barrault's *Hamlet* was essentially an experience. If any general idea influenced Barrault's creation of the Hamlet who came to life on the stage, it was the determination to avoid the 'romantic' rather than the fairly detailed conception of the rôle presented above.

3

Barrault, at his best, was an *ironic* Hamlet whose mocking face and sarcastic levity superficially denied—and profoundly affirmed—his loneliness, sorrow, and despair. The tension and polar irony involved in his interpretation gave a complex vitality to many portions of the play whose possibilities have often been smothered beneath conventional flat interpretation. Barrault did not *play* irony. In his best moments, he seemed to live the particular and organically related contradictions of that moment. When, for example, Hamlet confides to Rosencrantz and Guildenstern that he has, of late, lost all his mirth and foregone all customary exercise, the lines were spoken with a levity that seemed to preclude their accurate-

ly describing Hamlet's state of mind; nevertheless, one felt these lines to be the measure of a secret and unutterable woe. And when Hamlet discovers that Ophelia is a party to her father's spying, Barrault externalized love, renunciation, and disappointment in a contorted mask of mockery and cavalier harshness. In this scene, the tension between mask and spirit gradually increased and reached a limit of stress as Hamlet said, for the last time, 'To a nunnery, go.' Then, the audience, like Hamlet, seemed choked with unshed tears.

Barrault did not always function on the same high level. It was curious that he did not apply what might be called a technique of tormented irony to the 'To be or not to be' soliloquy to which it would have given refreshing novelty and where, indeed, it could have been more appropriately employed than in other passages. As it was, Barrault gave this soliloquy a disappointingly standard, self-pitying, and lachrymose reading. In brief, he slipped from his resolution not to be 'romantic.'

It was possible to discern three fairly distinct levels of characterization in Barrault's Hamlet. The highest level, which has been described, presented a mature and tragically ironic Hamlet. The lowest level showed us some sort of Commedia dell'Arte clown (the intrusion, perhaps, of Barrault's Scapin on his Hamlet). In the middle, and most often apparent, was a Hamlet who seemed to retreat from the mature contemplation of tragic depths to a defensive position behind a puckish, sardonic adolescent who literally stuck his tongue out at his uncle. It was as if Barrault were offering—in place of a Hamlet who 'could not make up his mind'—a Hamlet who could not decide whether to meet the challenge of circumstances as a man or as a boy.

In the soliloquy, 'O that this too, too solid flesh would melt,' for example, Barrault gave poignant expression to the disillusionment and frustration which he felt as the result of his mother's hasty marriage with his uncle so soon after the death of his father. But at the end of the soliloquy, Barrault gave an incongruously impish, sarcastic, and grimacing reading to the line:

But break my heart, for I must hold by tongue.

At this moment, Barrault showed us a very young Hamlet, no fitting antagonist for Claudius, but a naughty boy who feared a whipping from his uncle. The idiosyncrasy noted here, recurring elsewhere in the play, diminished the tragic force of a characterization which, at its best, was profoundly moving. The resolve to avoid the 'romatic' degenerated into a retreat from the tragic.

At the lowest level of interpretation, Barrault dissociated the externally mocking, sarcastic Hamlet from the emotions which should have generated his living mask of contradiction. A master of mime, Barrault appeared unable to resist opportunities for the display of mimic virtuosity. The actor got the better of the artist. There were times when Barrault seemed to be milking scenes for their surface comedy or, worse, to be injecting comedy where none existed. When, for example, Hamlet has Horatio and Marcellus swear upon his sword not to mention the appearance of his father's ghost, his nervous volubility, his quick shifting from place to place on the stage in order to avoid the subterranean Ghost, and the comic irreverence of such exclamations as, 'Well said, old mole!' did not seem to proceed out of the troubled state of mind in which Hamlet might have been expected to find himself as a result of the Ghost's revelation. There is comedy in this scene, unquestionably, but it is the dreadful comedy

of hysteria. Barrault's direction of *Hamlet* was not as successful as his interpretation of the title role. Although the play moved along swiftly and interestingly in its functional setting of drapes and levels, the production as a whole suffered from a certain lack of "orchestration" of scenes and actors. Barrault's own characterization might have appeared greater if the eye of a competent director had suppressed some of the faults of his acting which seemed to result from the bad taste that is sometimes the curse of exhuberant talent.

The scene in which Hamlet, on his way to the Queen's closet, comes upon the praying Claudius was one of the poorest in the play—poor in taste, in staging, and in interpretation. Barrault bounded on stage uttering something like the 'ah, ha!' of a villain in melodrama and the audience, quite excusably, tittered. Seeing the defenceless Claudius, Barrault spoke the line

> Now might I do it pat, now he is praying;
> And now I'll do't . . .

as he bolted across the stage to within striking distance of the King, where sheer inertia should have caused him to complete the blow of his raised sword. There is nothing gained in pushing a stage convention to the point of burlesque. A stage convention is not the substitution of the absurd for the plausible but of the plausible for the probable. A movement of supplication to Heaven on the part of Claudius or, simply, subtler evidence of mastered impulse in Barrault's acting might have served the double purpose of motivating Hamlet's next line

> And so he goes to Heaven; and so I am revenged. . . .

and of permitting Hamlet to halt at a reasonable distance from the King, making the latter's ignorance of his presence plausible. What Barrault did, in effect, was to substitute the broad pantomime of farce for the acting appropriate to a scene in tragedy. The duel with Laertes at the end of the play was also executed with questionable taste. Barrault clowned, puffed, and grimaced with supercilious mockery from the very beginning of the duel although his lines, and the situation, suggest a courteous and modest bearing.

4

As director, Barrault was responsible for those weaknesses in the characterizations of other actors which resulted from failure to consider the clearly defined dramatic structure of the play itself. Thus, Claudius (Jacques Dacqmine), in his first encounter with Hamlet, says

> . . . To persevere
> In obstinate condolence is a course
> Of impious stubborness; 'tis unmanly grief;

as if he were angry and already regarded Hamlet as a threat to his security. And the lines

> . . . For your intent
> In going back to Wittenberg
> It is most retrograde to our desire;

were delivered menacingly. This suggestion of foreknowledge in Dacqmine's interpretation weakened the impact of Claudius' discovery, in the 'play within the play' scene, that Hamlet knows he is the murderer of his father.

There was a degree of oversimplification of important characters for which the director must be held partly responsible. Dacqmine's Claudius was a mere outline of the rich and complex personality of the usurping uncle who has more the stature of an unrealized Macbeth than of the fairly simple villain he seemed to be. Marie-Helène Daste's restricted emotional range may account, in part, for the lack of accumulating intensity in the closet scene between Hamlet and his mother; but

the rhythmic pattern of a scene is the director's charge and an important defect of this scene was the absence of the proper accelerating rhythm to bring the terrible sequence to an emotional climax with the Queen's agonized cry:

> O Hamlet, speak no more!
> Thou turn'st my eyes into my very soul . . .

Barrault is so justly admired by younger actors that they are led to imitate him. The effect of this imitation is unfortunate. In *Hamlet*, the younger actors appeared to borrow from Barrault a pattern of quick, nervous movement and, sometimes, his characteristic mime. If one adds to this the fact that most of the younger actors depended on the lines for a generalized emotion instead of allowing a total situation to generate the words as one element of a complex reaction, the blurring of several roles becomes understandable. Guilderstern, Rosencrantz, and Laertes, for example, might easily have exchanged lines.

Barrault's conception of Hamlet as a hero of sacrifice and of Fortinbras as the complementary hero of action has been described. If there was any part of the play in which Barrault came close to expressing this idea through staging it was in the final scene, immediately after the death of Hamlet. Hamlet dies on a dimly lit stage. Suddenly, a curtain up left is drawn revealing Fortinbras and his attendants standing on an incline which is backed by a brilliant sky-drop. Fortinbras is dressed in shining white. Light from the sky floods onto the gloomy stage. This was a well conceived piece of staging. It may not have conveyed the specific idea which motivated it to a single member of the audience unfamiliar with Barrault's book on Shakespeare but this in no way diminishes its value and effectiveness as a bit of symbolic staging.

Despite all imperfections, the total impact of Barrault's *Hamlet* was powerful. If this appraisal seems, at times, severe it is because the production itself shadowed forth the ideal according to which it should be judged. Gabriel Marcel, dramatic critic of *Les Nouvelles Littéraires*, said at the time of its first performance that it was a theatre event of major importance in France. And Marcel found it necessary to refer back to Mounet-Sully to find a French interpreter of the title role comparable to Barrault. Barrault is certainly the equal of the best English speaking interpreters of Hamlet. In the Fall of 1948 Barrault, 'carrying coals to Newscastle,' played Hamlet, in French, at the Edinburgh Festival. The press notices of the time were full of praise for the production.

The Hamlet Barrault created on the stage was not, fortunately, as simple to understand as the Hamlet described in his book. He was not an animated concept, but a strange, sardonic prince with a vital, complex, and puzzling soul. Barrault is too fine an actor to attempt to portray concepts.

THE INFLUENCE OF CONFERENCE ON OPINION

William E. Utterback

THE intercollegiate student conference on public affairs is becoming an important adjunct to the extracurricular speech program. Its appeal to teachers is understandable. The two- or three-day round of informal discussion and parliamentary debate, with a liberal admixture of 'politicking,' provides a well motivated and realistic exercise in the use of democratic procedures.

Whether the conference influences opinion among those attending it is more open to question. Certainly many who value it as an educational device make no such claim. Yet to approve an exercise in democratic procedure as realistic without considering its influence on opinion is to ignore the purpose of the democratic process. In view of this fact, it is surprising how little has been done to learn to what extent, if any, student opinion actually changes during an intercollegiate conference.

An interesting feature of the Fourth Annual Conference on Public Affairs, held in Columbus, Ohio, from March 30 to April 1, 1950, was the attempt to appraise its result in terms of shift in student opinion. As it was necessary to conduct the opinion poll without interfering with the work of the conference, it will be well to describe the conference procedures briefly before indicating the method employed in the collection of data.

The approximately 158 student delegates, representing 32 colleges and universities, devoted the three days to discussion and debate on the Major Problems of United States Foreign Policy in 1950. On the basis of previously expressed preferences those attending were divided, before the conference opened, into three political parties: the Center Party, the Right-of-Center Party, and the Left-of-Center Party. During the first half of the conference the delegates, in groups of about 20 each, met in a series of committee sessions at which concrete proposals were formulated for debate in the plenary sessions comprising the second half of the conference. The three parties received proportional representation on each committee. Students served as leaders and officials, but guest speakers on American foreign policy appeared before the conference in several addresses, and during the committee sessions an expert on foreign policy was available for consultation in each committee room.

While there was no way for those conducting the study of opinion to know in advance what specific measures would be formulated in committee and subsequently debated, it was understood that the proposals would fall within three well defined problem areas. For each of these areas a controversial question of a somewhat general nature was framed, on the assumption that discussion of specific proposals might influence opinion on these questions. The three questions, referred to hereafter as Questions I, II, and III, were the following:

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I. Should we increase our economic aid to foreign countries?
II. Should preventing the spread of Communism be the major political objective of our foreign policy?
III. Should our annual military budget be increased?

At the beginning of the conference, at the close of the committee sessions, and at the end of the conference the delegates registered their opinion on each of the questions by means of a graphic rating scale consisting of a horizontal line four and one-half inches in length. The extreme left end of the line represented a completely confident No in answer to the question, the extreme right end a completely confident Yes, while the midpoint represented Undecided. Only the midpoint and the two extremities of the line were labeled. The delegate indicated his opinion by drawing a short vertical mark through the line at the point most nearly corresponding to his opinion.

For the purpose of scoring, the line was divided into nine equal segments, which were assigned values, from left to right, of from 1 to 9. Thus a score of 1 indicates a completely confident No in answer to the question, a score of 9 a completely confident Yes, while a score of 5 indicates Undecided. A score between 1 and 5 or between 5 and 9 indicates the degree of confidence with which the delegate voted No or Yes.

The data collected from the three sets of ballots answer many of the questions often raised regarding the influence of the intercollegiate conference on opinion.

Amount of Shift in Opinion

The influence on opinion of the total conference experience may be measured in several ways. To begin with, one may ignore the nine subdivisions of the rating scale and regard the delegates as having voted simply No, Undecided, or Yes on each of the three questions. If a change from any one to any other of these three categories is regarded as a shift of opinion, a comparison of the preconference and postconference ballots reveals the data contained in Table A.

Table A. Gross Shift of Opinion during Conference

	Question I	Question II	Question III
Number voting	64	65	65
Number shifting	15	23	17
Percentage shifting	23.4	35.4	26.1

Even by this method of measurement, approximately one fourth of the delegates experienced a shift of opinion on the first and third questions and a somewhat larger proportion on the second question. The more precise measurement possible with the nine-point rating scale might be expected to show more of the delegates shifting. In Table B a shift from any one of the nine positions on the scale to any other is regarded as a shift of opinion, and for each question both the percentage of delegates shifting and the mean amount of shift is indicated.

Table B. Shift of Opinion during Conference as Registered on a Nine-Point Rating Scale

	Question I	Question II	Question III
Number voting	64	65	65
Number shifting	40	39	38
Percentage shifting	62.5	60	58.5
Mean amount of shift	1.9	1.8	1.4

By this method of measurement appreciably more than one half of the delegates shifted during the conference, and

the mean amount of shift, ranging from 1.4 to 1.9 units on the nine-point scale, was substantial.[1] It is interesting to note in passing the perfect correlation between the percentage shifting and the mean amount of shift occurring.

Since the assignment of delegates to political parties was based on personal preference, it is interesting to inquire whether party affiliation was related to the amount of shift occurring. Table C contains the data bearing on this question.

Both the percentage shifting and the mean amount of shift occurring suggests that those in the Center Party shifted more readily than those in the Left, this being true of all three questions, and that those in the Right shifted more readily than those in either of the other parties. It is perhaps not surprising that the Center shifted more readily than the parties holding more extreme views, but it is difficult to explain why the Right should shift more readily than the Left.

TABLE C. SHIFT OF OPINION BY PARTIES

	Question I			Question II			Question III		
	Left	Center	Right	Left	Center	Right	Left	Center	Right
Number voting	20	30	14	20	31	14	20	31	14
Number shifting	8	23	9	10	21	8	9	19	10
Percentage shifting	40	76.6	64.3	50	67.7	57.1	45	61	71.4
Mean amount of shift	.9	2.6	1.9	1.8	1.9	1.8	1.1	1.5	1.64

TABLE D. SHIFT IN MEAN POSITION AND STANDARD DEVIATION

	Question I			Question II			Question III		
	Pre-Conf. Ballot	Mid-Conf. Ballot	Post-Conf. Ballot	Pre-Conf. Ballot	Mid-Conf. Ballot	Post-Conf. Ballot	Pre-Conf. Ballot	Mid-Conf. Ballot	Post-Conf. Ballot
Number voting	108	109	78	108	109	78	108	109	78
Mean position	5.3	5.3	5.5	5.7	6.1	6.0	4.3	4.2	4.2
Standard deviation	2.6	3.0	3.2	2.9	2.9	3.0	2.8	2.9	3.1

DIRECTION OF SHIFT

The substantial shift of opinion during the conference raises two interesting questions regarding the direction of shift: 1. Did the mean position of the delegates on the nine-point scale shift appreciably; that is, did the political "center of gravity" of the conference shift? and 2. Were the shifts predominantly away from the neutral position toward positive conviction, or the reverse? The material in Table D answers the first question and suggests an answer to the second.

Clearly the mean position of the delegates on the nine-point scale did not shift greatly on any of the three questions. Since more than a half of the delegates did register a shift of opinion, one must conclude that the shifts were occurring about equally in the two opposite directions. Does this mean that the delegates were moving from the two extreme positions toward the neutral position at the center of the scale or from the central position toward the two extremes? As the mean position on all three questions was near 5 (the midpoint), the Standard Deviations of the three distributions for each question afford a rough indication of the direction in which the delegates were moving. On

[1] Here and throughout this study one must rely primarily upon the consistency of the data for the significance of the difference between percentages and between means. As all of the distributions are badly skewed, it is difficult to test the significance of the difference between means. Tested by the χ^2 formula, some of the differences between percentages are highly significant; others might result often enough from chance to require caution in drawing conclusions.

all three questions the Standard Deviation rose consistently throughout the conference, indicating that the movement of opinion was, generally speaking, away from indecision toward positive conviction.

More convincing evidence of this tendency toward the crystallization of opinion is afforded by calculating for each of the nine distributions the mean distance of the delegates' position from the mid-point on the scale. Table E presents this information.

Comparative Influence of Discussion and Debate

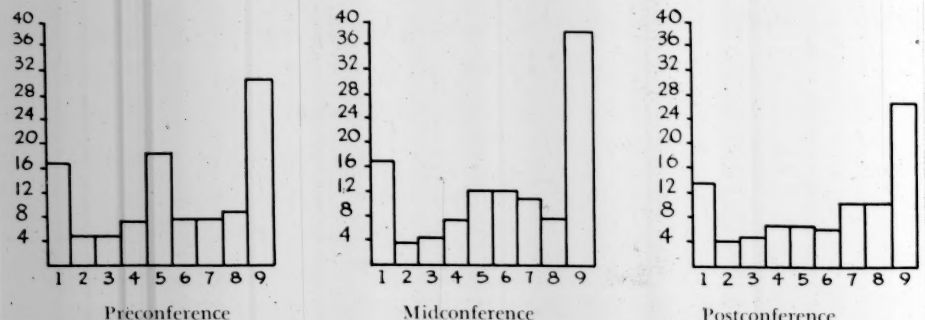
Regarding the comparative influence on opinion of informal discussion and formal debate, two questions have often been raised: 1. Which effects more change of opinion? and 2. Is debate, as compared with discussion, effective chiefly in strengthening, rather than in weakening or changing, opinion already held? Data collected at the conference furnish a clear answer to both questions, provided one assumes that change of opinion occurring during the committee discussions was the result of discussion and that occurring during debate a result of debate. This seems at first glance a reasonable assumption, but it is possible that the time factor was important. Conceivably the amount and character of opinion change occurring during the committee sessions would have occurred during *the first half* of the conference regardless of the form of discussion employed. Table F indicates the percentage of those shifting and the mean amount

Table E. Progress in Crystallization of Opinion as Measured by Mean Distance from Midpoint of the Scale

	Question I		Question II		Question III	
	Number voting	Mean distance from midpoint	Number voting	Mean distance from midpoint	Number voting	Mean distance from midpoint
Preconference ballot	108	2.30	108	2.55	108	2.51
Midconference ballot	109	2.75	109	2.72	109	2.64
Postconference ballot	78	3.08	78	2.91	78	2.90

This marked and consistent trend toward the crystallization of opinion is graphically illustrated by the histograms of the nine distributions. On each question the trend is from a trimodal distribution on the first ballot toward bimodal distribution on the third. The three histograms for the distributions on the second question are especially revealing:

Histograms for Data on Question II[2]



[2] The nine positions on the rating scale are indicated on the x-axis; the number of delegates at each position are represented on the y-axis.

of shift occurring during the committee sessions and during the parliamentary debate following them. Data on the influence of discussion is derived from a comparison of the preconference and midconference ballots, that on debate from a comparison of the midconference and postconference ballots.

Table F. Comparative Influence on Opinion of Committee Discussion and Parliamentary Debate

	Question I		Question II		Question III	
	Discussion	Debate	Discussion	Debate	Discussion	Debate
Number voting	80	64	82	64	82	64
Number shifting	61	37	48	33	48	30
Percentage shifting	76.2	57.8	58.5	51.5	58.5	46.8
Mean amount of shift	1.78	.97	1.5	1.0	1.4	1.0

The data clearly indicate that more change of opinion occurred during the committee sessions than during the debate following them, whether measured in terms of the percentage of delegates shifting or the mean amount of shift occurring.

Do discussion and debate differ in the extent to which each effects only a strengthening of belief previously held? One may arrive at an answer to this question by disregarding those delegates who before discussion (or debate) stood at the midpoint on the scale and also those who stood at 1 and at 9, since the latter could not experience a strengthening, but only a weakening or reversal, of opinion. Table G is based on the data from all three questions lumped together for those who before discussion (or debate) stood at 2, 3, 4, 6, 7, or 8 on the scale.

As the difference in percentages indicated in the table would occur by chance only approximately once in a thousand times,[3] one may with confidence conclude that during debate there was a substantially greater tendency for the change occurring to consist in the strengthening rather than in the weakening or reversal of opinion previously held.

Certainty of Opinion and Readiness to Shift

What is the relation, if any, between the confidence with which opinion is held at the beginning of a conference and readiness to change that opinion? To obtain the data in Table H, based on a comparison of the preconference and postconference ballots on the three questions lumped together, the delegates were divided into five groups: those who at the beginning of the conference stood at 5 (the midpoint) on the scale, those who stood at 4 or 6, next on either side of the midpoint, and so on. Thus the last five columns in the table represent a continuum of attitudes before the conference, running from indecision to complete confidence.

It is apparent from both the percentages of those shifting and the mean amount of shift occurring that those

[3] χ^2 equals 10.76. At χ^2 equals 10.83, P equals .001.

Table G. Comparative Influence of Discussion and Debate in Strengthening and Weakening Opinion Previously Held

	Discussion	Debate
Number whose opinion was strengthened	49 (48%)	45 (68.2%)
Number whose opinion was weakened or reversed	53 (52%)	21 (31.8%)

TABLE H. RELATION BETWEEN DISTANCE FROM MIDPOINT AND AMOUNT OF SHIFT

	5	4, 6	3, 7	2, 8	1, 9
Number voting	26	34	25	31	78
Number shifting	22	27	18	24	26
Percentage shifting	84.6	79.4	72	77.4	33.3
Mean amount of shift	2.42	1.82	1.84	1.97	1.35

who, before the conference, were undecided shifted most and that those who were completely confident shifted least. This one might have expected. But it appears also that readiness to shift does not decline steadily as one moves from the left to the right end of the continuum but rises sharply in the (2,8) column. Perhaps one may conjecture that column (2,8) represents predominantly those who, previous to the conference, had formed views on the basis of knowledge and an examination of the evidence and who for that reason were more open to new evidence than their completely confident colleagues in column (1,9), whose opinion may have been based on prejudice rather than on evidence.[4]

SUMMARY OF CONCLUSIONS

The conference effected a substantial change of opinion among the delegates. On all three questions over one half of the delegates experienced a shift of opinion measurable on a nine-point rating scale, the mean amount of shift on the scale ranging from 1.4 to 1.9 units. Those affiliated with the Center Party shifted most, and those affiliated with the Left Party shifted least, except that on the third question those in the Right Party shifted more than those in either of the other parties.

The mean position of the delegates on the three questions did not shift markedly during the conference, as the shifts occurred in about equal numbers in both directions from the neutral position toward positive conviction. Substantially more shift of opinion occurred during the committee sessions than during the parliamentary debate following them. The tendency of discussion, much more than of debate, was to weaken or reverse opinion previously held rather than to strengthen it.

Generally speaking, those who entered the conference with opinions still unformed shifted most; those whose views were pronounced but yet not held with complete confidence ranked second in the amount of shift occurring; those who held opinions with complete confidence shifted least.

[4] The conclusions reported in this paragraph in part confirm and in part contradict those reached by F. H. Knower in his study of the incidence of attitude changes. See Franklin H. Knower, Experimental Studies of Changes in Attitude—III: Some Incidence of Attitude Changes, *Applied Psychology*, Vol. 20, No. 1 (Feb. 1936), p. 124. Examining change in attitude on prohibition induced by argumentative stimulation, Professor Knower found that those who previous to stimulation had been neutral, changed most, but that those holding extreme views changed more than did those holding moderate views. In Knower's experiment the stimulation consisted of hearing a single argumentative speech rather than of participating in discussion or debate.

GROUP DYNAMICS— NEITHER HOPE NOR HOAX

Herbert C. Kelman

IN the February issue of this journal, Professor Gunderson published an article entitled Group Dynamics—Hope or Hoax? I have to take exception to much of what he says. My purpose is not to make a point by point rebuttal, but to clarify certain basic distinctions which Gunderson's paper fails to make. I refer to the distinction between *group dynamics* as an area of theoretical and experimental research, and *group dynamics* as an 'applied' approach to practical problems of group functioning. The article presents a confusing and one-sided picture of group dynamics because it shifts back and forth indiscriminately from theory to application; and because it underplays the theoretical and experimental contributions which have been made in this field.

I

Experimental work on group behavior had been done before the advent of group dynamics.[1] This work addressed itself to such questions as these: How does the product of an individual alone differ from his product in a group situation (e.g., in terms of efficiency and quality of performance on certain mental tasks)? How does the product of a group differ from the products of an equal number of individuals working in isolation? What effects do size of group, type of task, and other variables have on the group product? In short, most of this work dealt with the over-all effects of the group situation, and not with the process of social interaction as such. One of the few people to bring the actual process of social interaction into the laboratory was Sherif.[2] His early studies are restricted, however, to special perceptual phenomena, and do not deal with functioning groups.

As far as I know, Kurt Lewin and his students were the first ones to make a large scale experimental attack on the process of interaction in the small group situation. During the 1930s, Lewin became increasingly aware of the importance of group phenomena as determinants of behavior, and wrote several theoretical papers along these lines.[3] The first experiments to be performed under his influence were Lippitt and White's studies on democratic and autocratic group atmospheres.[4] The next big land-

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[1] See J. F. Dashiell, Experimental Studies of the Influence of Social Stiuations on the Behavior of Individual Human Adults, in C. Murchison (ed.), *Handbook of Social Psychology* (Worcester, 1935), ch. 23; and G. Murphy, L. B. Murphy, and T. M. Newcomb, *Experimental Social Psychology* (New York, 1937).686-739.

[2] M. Sherif, A Study of Some Social Factors in Perception, *Archives of Psychology*, no. 187 (1935); and M. Sherif, *The Psychology of Social Norms* (New York, 1936).

[3] K Lewin, Phycho-Sociological Problems of a Minority Group, *Character and Personality*, 3 (1935).175-87; K. Lewin, Some Social Psychological Differences Between the United States and Germany, *Character and Personality*, 4 (1936).265-93; K. Lewin, Field Theory and Experiment in Social Psychology: Concepts and Methods, *American Journal of Sociology*, 44 (1939).868-97.

[4] K. Lewin, R. Lippitt, and R. K. White, Patterns of Aggressive Behavior in Experimentally Created 'Social Climates', *Journal of Social Psychology*, 10 (1939).271-99; R. Lippitt, An Experimental Study of Authoritarian and Democratic Group Atmospheres, *Studies in Topological and Vector Psychology I, University of Iowa Studies in Child Welfare*, no. 16 (1940);

mark in the development of this research was the establishment, in 1945, of the Research Center for Group Dynamics at the Massachusetts Institute of Technology, under Lewin's direction.[5] With that the term *group dynamics* came into use.

Group dynamics is new and different only in the sense that it deals with a content area in which practically no experimental work has been done before. Of course, in order to deal with new content, it was necessary to find new theoretical approaches and new research tools; both of these are undergoing a continual process of change and development. On the theoretical side, the aim is to develop a conceptual framework which will be adequate for the explanation and prediction of group phenomena. On the methodological side, it is necessary to perfect techniques of observation, recording, and content analysis, which will yield information about social interaction. In all of this work only one assumption is added to the usual assumptions made in psychological experimentation: that the behavior of groups, and of individuals in groups, is predictable and measurable.

Thus, group dynamics deals with new content, and, of necessity, new theories and methods are being developed. This does not mean, however, as Professor Gunderson implies, that the research workers in the field feel that they have 'discovered' a new method for the application of science to the process of human relations; or that there is a magic formula in the 'science of group dynamics' which exempts it from the rigors of the controlled laboratory situation. There is nothing magic, nothing special or world-shaking in group dynamics. The contributions of this field have not depended on magic and novelty at all; on the contrary, the real value of group dynamics lies in the fact that the same old traditional scientific method is applied to problems to which it has not been before applied. Of course, the work is just beginning. A scientific approach to group behavior is not something that can be 'discovered,' but something that has to be worked at: techniques have to be invented and refined; theories have to be developed, and deductions from these theories tested in the experimental laboratory; field studies have to be undertaken in order to verify experimental findings in real-life situations, and find new hypotheses. This is the spirit with which the workers in group dynamics approach their research.[6] To be sure, some of the early work is inadequate in certain respects; it represents, after all, the first efforts in an entirely new area. The more recent work is methodologically and theoretically quite sound. In all of this work, however, the objective is clearly one of developing scientific knowledge about groups.

2

In order to give the reader an idea about the kinds of studies that are done

R. Lippitt, Field Theory and Experiment in Social Psychology: Authoritarian and Democratic Group Atmospheres, *American Journal of Sociology*, 45 (1939).26-49. For shorter summaries, see R. Lippitt and R. K. White, The 'Social Climate' of Children's Groups, in R. Barker, J. Kounin, and H. Wright, *Child Development and Behavior* (New York, 1943); and R. Lippitt and R. K. White, An Experimental Study of Leadership and Group Life, in T. M. Newcomb and E. L. Hartley (eds.), *Readings in Social Psychology* (New York, 1947).

[5] See K. Lewin, The Research Center for Group Dynamics at Massachusetts Institute of Technology, *Sociometry*, 2 (1945).126-36.

[6] For example, Lippitt writes: 'All these studies [on group functioning and productivity] are part of an exploration of the degree to which experimental methodology at various levels of refinement can be used to uncover the laws of behavior of groups, and individuals in groups. The problems, possibilities, and limitations of exprimental manipulation of group life variables seem to us of crucial concern.' R. Lippitt, A program of Experimentation on Group Functioning and Group Productivity, in W. Dennis, *Current Trends in Social Psychology* (Pittsburgh, 1948).14.

in this field, I shall give a brief description of an experiment by Alex Bavelas.[7] This experiment is a field experiment—i.e., it is conducted in a real-life situation, in this particular case in an industrial plant. Because of practical limitations, field experiments are not as well controlled, nor as theoretically oriented as laboratory experiments. Their main value lies in the fact that they are conducted in a naturalistic setting, and are therefore a good source of hypotheses for further investigation in the laboratory. I have chosen to describe this study rather than a laboratory experiment (of which a number of good examples are available), because it is simple and straightforward, and has direct practical applications.

Bavelas studied the effects of group decisions on workers' productivity. He had an experimental and a control group in an industry which used piecerate methods of pay. In the experimental group, small work teams met with a skilled discussion leader for three weekly meetings. They discussed work problems, and finally decided on an increased production goal. In the control group, a similar procedure was followed: work teams met with the discussion leader, discussed their problems, and received the same kind of treatment as the experimental group. They differed only in that they made no group decision on production goals. Instead, the leader requested them to reach a certain level of productivity. The results show that the experimental group increased considerably in productiviy, even though the workers in this group were already operating at top level for the plant. (Standard rate of production for the plant was *60 units* per hour; workers in the experimental group averaged *74 units*, but went up to an average of *87 units* after the group decision to set a higher production goal.) The control group showed no consistent increase in productivity as a result of the group meetings. Whatever changes did occur were only temporary, as compared to the experimental group which maintained its high level of productivity for at least several months. The experiment shows, then, that group decision about an increased production goal can lead to lasting changes in productivity. We do not know what the exact process is whereby these effects are achieved, but we do know that they are connected with the group decision, since all other factors are controlled in the experiment.

Bavelas' experiment is one of many studies done in group dynamics. Without attempting to be comprehensive, I shall make a listing of some of the other work in the field:

1. After the initial studies on group atmospheres (Lippitt and White, see footnote 4), Lewin and his students conducted a series of experiments on the role of group discussion and group decision in changing food habits.[8]

2. Several experiments on the effects of group proceses on changes in worker morale and productivity were done in industrial settings.[9] Lewin developed a

[7] See Ibid., 20-2; and N.R.F. Maier, *Psychology in Industry* (Boston 1946).264-6.

[8] K. Lewin, Forces Behind Food Habits and Methods of Change, *National Research Council Bulletin*, no. 108 (1943).35-65; B. Willerman, *Group Decision and Request as Means of Changing Food Habits* (Mimeo, National Research Council); M. Radke and D. Klisurich, Experiments in Changing Food Habits, *Journal of the American Dietetic Association*, 23 (1947).403-9. For a shorter summary, see K. Lewin, Group Decision and Social Change, in T. M. Newcomb and E. L. Hartley, *Readings in Social Psychology* (New York, 1947).

[9] A. Marrow, Group Dynamics in Industry, *Occupations*, 26 (1948).472-6. A. Marrow and J. R. P. French, Jr., Changing a Stereotype in Industry, *Journal of Social Issues*, 1 (1945).33-7; H. Fite, A Case Study in Employee Morale, *Public Personnel Review*, 2 (1941).138-40; R. W. Kelley and H. F. Ware, An Experiment in Group Dynamics, Advanced Management, 12

theoretical formulation of group process in social change,[10] which was applied in the analysis of a recent industrial study by Coch and French.[11]

3. There are several studies on role playing as a method of leadership training.[12] The effects of different member and leader roles on group functioning and learning were studied at the Bethel National Training Laboratory for Group Development.[13]

4. Lewin wrote some theoretical papers on the problem of group belongingness, with special reference to minority groups.[14] A laboratory experiment on the role of group belongingness in a voting situation was conducted by Festinger.[15]

5. Two field studies on problems of social organization and social communication were done in housing projects.[16] Out of one of these grew a study of the origin and spread of a rumor.[17] On the basis of the other study, Festinger developed a theory of communication in informal groups, and several laboratory experiments have been conducted to test various aspects of this theory. These experiments deal with the way in which communication produces uniformities in behavior, with the effects of group cohesiveness and other variables on the process of communication, and with the treatment of the individual who deviates from the group standard.[18] This work is now being extended to the study of communication in hierarchically structured groups.[19]

6. Experimental work has been done on the effects of different kinds of groups on group process: French compared or-

(1947).116-9. Compare also the following studies on group factors affecting morale: F. J. Roethlisberger and W. J. Dickson, *Management and the Worker* (Cambridge, 1943); and E. Mayo and G. F. F. Lombard, Teamwork and Labor Turnover in the Aircraft Industry, Harvard Graduate School of Business Administration, tion, Research Studies, 31 (1944). No. 6.

[10] K. Lewin, Frontiers in Group Dynamics, *Human Relations*, 1 (1947).5-40, 143-53. For shorter summary see K. Lewin in T. M. Newcomb and E. L. Hartley, *Readings in Social Psychology* (New York, 1947).

[11] L. Coch and J. R. P. French, Jr., Overcoming Resistance to Change, *Human Relations*, 1 (1948).512-32.

[12] A. Bavelas, Morale and Training of Leaders, in G. Watson (ed.), *Civilian Morale* (Boston, 1942); J. R. P. French, Jr., Retraining an Autocratic Leader, *Journal of Abnormal and Social Psychology*, 39 (1944).224-37; J. R. P. French, Jr., Role Playing as a Method of Training Foremen, *Sociometry*, 8 (1945).410-25; L. Bradford and R. Lippitt, Role Playing in Supervisory Training, *Personnel*, 22 (1946). No. 6. I should like to mention in passing that Gunderson's discussion of role playing is quite inadequate; he ridicules role playing, but gives no evidence whatsoever to support his biased opinions. Interestingly enough, he does not refer to the above articles, which certainly do not deal with 'relatively elementary problems in behavior.'

[13] This work is not completed. Preliminary reports can be found in R. Lippitt's chapter in W. Dennis, *Current Trends in Social Psychology* (Pittsburgh, 1948).32-42; and in L. Bradford and J. R. P. French, Jr. (eds.) The Dynamics of the Discussion Group, *Journal of Social Issues*, 4 (1948). No. 2.

[14] K. Lewin, Psycho-Sociological Problems of a Minority Group, *Character and Personality*, 3 (1935).175-87; K. Lewin, Bringing up the Jewish Child, *Menorah Journal*, 28 (1940).29-45; K. Lewin, Personal Adjustment and Group Belongingness, *Jewish Social Service Quarterly*, 17 (1941).362-6; K. Lewin, Selfhatred Among Jews, *Contemporary Jewish Record*, 4 (1941).219-32; K. Lewin and P. Grabbe, Conduct, Knowledge, and Acceptance of New Values, *Journal of Social Issues*, 1 (1945).53-63. All but one of these papers are reprinted in K. Lewin, *Resolving Social Conflicts* (New York, 1948).

[15] L. Festinger, The Role of Group Belongingness in a Voting Situation, *Human Relations*, 1 (1947).154-80.

[16] One has not been completed yet. The other is reported in L. Festinger, S. Schachter, and K. Back, *Social Pressure in Informal Groups: A Study of a Housing Project* (New York, 1950).

[17] L. Festinger, D. Cartwright, et. al., A Study of a Rumor: Its Origin and Spread, *Human Relations*, 1 (1948).464-86.

[18] K. Back, The Exertion of Influence Through Social Communication, *Journal of Abnormal and Social Psychology* (in press); L. Festinger and J. Thibaut, Interpersonal Communication in Small Groups, *Journal of Abnormal and Social Psychology* (in press); S. Schachter, *Deviation, Rejection, and Communication* (Doctoral Dissertation for University of Michigan, 1950).

[19] J. Thibaut, An Experimental Study of the Cohesiveness of Underprivileged Groups, *Human Relations* (in press); H. H. Kelley, Communication in Experimentally Created Hierarchies (Manuscript to be published).

ganized and unorganized groups;[20] Deutsch studied the effects of cooperation and competition.[21]

7. There are also some studies on social perception: Kelley did a study on first impressions;[22] Pepitone performed an experiment on the effects of motivational factors on the perception of other people;[23] and Jenkins and Lippitt did a study on the effects of self-perception and social perception on the behavior of teachers, parents, and students.[24]

8. Finally, there are a number of studies which are primarily of a methodological nature.[25]

At present the Research Center for Group Dynamics at the University of Michigan has research in progress in the areas of social communication, resistance to change, group productivity, and social perception. In addition, research in group dynamics is carried on in a number of universities throughout the country, including Harvard, Massachusetts Institute of Technology, Boston University, Cornell, Rochester, Chicago, Minnesota, and the New School for Social Research.

It is true that much of the work on which we would want to base our judgment of group dynamics is still unpublished. That may explain in part why Professor Gunderson mentions only three of the items which I have listed, and does not refer to a single experimental study; and why he concludes that 'Lewin's topological psychology exempts them from the rigors of the controlled laboratory situation.' I hope I have shown that in group dynamics there *is* experimental research, which follows the traditional lines of slow accumulation of knowledge, typical of all scientific endeavor; and which makes no claim to magic formulae and special dispensations from scientific rigor.

3

There is also an applied field of group dynamics, with which the readers of this journal are probably more familiar. It is characterized by a definite philosophy about group life, and a set of more or less specific techniques. I shall not review the principles in this field or the work that has been done in it (such as the Bethel laboratory to which Gunderson refers). But it should be clear that this represents an approach to practical problems, not a theory or science of group behavior.

Applied group dynamics has derived its inspirations from many sources. It has been influenced by recent developments in social group work, group psychotherapy, Moreno's sociodrama and psychodrama, progressive education, discussion techniques, industrial relations, personnel training. Theoretical and experimental work in group dynamics represents only one of a number of areas that have exerted an influence on practical applications.

[20] J. R. P. French, Jr., Organized and Unorganized Groups Under Fear and Frustration, *Studies in Topological and Vector Psychology III, University of Iowa Studies in Child Welfare*, no. 20 (1944).229-308; J. R. P. French, Jr., The Disruption and Cohesion of Groups, *Journal of Abnormal and Social Psychology*, 36 (1941).361-77.

[21] M. Deutsch, A Theory of Cooperation and Competition, *Human Relations*, 2 (1949).129-52; M. Deutsch, An Experimental Study of the Effects of Cooperation and Competition Upon Group Process, *Human Relations*, 2 (1949).199-231.

[22] To be published.

[23] A. Pepitone, Motivational Effects in Social Perception, *Human Relations*, 3 (1950).57-76.

[24] D. Jenkins and R. Lippitt, Interpersonal Perceptions of Teachers, Students, and Parents (to be published by the National Education Association, Division of Adult Education).

[25] R. F. Bales, *Interaction Process Analysis* (Cambridge, 1950); A. F. Zander, the WP Club: An Objective Case Study of a Group, *Human Relations*, 1 (1948).321-32; B. Steinzor, The Development and Evaluation of a Measure of Social Interaction, *Human Relations*, 2 (1949).103-21; H. Thelen and J. Withall, Three Frames of References; A Description of Climate, *Human Relations*, 2 (1949).159-76; L. Festinger, The Analysis of Sociograms Using Matrix Algebra, *Human Relations*, 2 (1949).153-8.

Theoretical group dynamics has influenced the development of certain general principles of applied group dynamics, has helped practitioners to focus on certain problems, and has added to the over-all understanding of group process. It has not been used in a rigorous way in the development of techniques for group functioning, or in the use of such techniques in any specific situation. This kind of ideal relationship between theory and application, in which exact predictions about the effects of given actions are made in terms of theoretical laws, is impossible at the present stage of theoretical development. This does not, by any means, invalidate applied group dynamics, which is, after all, an approach to *practical* problems, and should be judged by different standards than a scientific system. The solution of practical problems cannot wait until a theory is fully developed. What is more, even if we had a complete theory, the evaluation of a practical approach is not only based on its conformity to this theory, but also entails references to practical experience and to ethical values. I feel, therefore, that we should not reject applied group dynamics just because it is not completely scientific. And *certainly* we should not reject the theoretical and experimental work in group dynamics—as Gunderson does—just because some of its applications are not completely scientific: we can draw no conclusions about the research in group dynamics by looking merely at its applications.[26]

[26] I have the impression that Gunderson regards *any* use of measuring instruments (e.g., questionnaires, sociograms) as scientific research, and thus draws conclusions about the value of the research in group dynamics from the way these instruments are used in practical situations. Actually, the fact that an instrument is used as a research tool, does not mean that it is used *only* in that way: the use of a scale in a butcher shop is not scientific experimentation just because scales are also used in the laboratory. This confusion of measurement with science is a common mistake.

4

The confusion between theoretical and applied group dynamics has, at least in part, been fostered by Lewin and some of his students. Concerned about many pressing social problems, such as racial prejudice and the conduct of the war, Lewin tried to build theories which would be directly relevant to these problems, and to do action-oriented research. This tradition is carried on by Lippitt and other leaders of group dynamics. Their position is certainly valid and commendable. But, in their desire to integrate action and research, they have often overlooked and minimized the differences between the two. No matter how much we want to unite the two, their demands are different and not always compatible, and we should always know which is our primary interest in any given project. The failure to make this distinction is at least in part responsible for the confusion between theoretical and applied group dynamics, and for the difficulty in finding meaningful criteria by which to evaluate the field.

This confusion encourages the kind of practices that Gunderson justly deplores: the claim of scientific validity, the ritualism, the display of jargon. The responsible leaders of group dynamics know that their field is not a panacea, and agree that this kind of distortion is unhealthy. But, even though they are very well aware of the differences between scientific generalizations and value judgments, they do not always make that explicit. It is not surprising, therefore, that some of their followers are unable to discriminate between the scientific and the non-scientific in group dynamics. These followers give the stamp of science to every little technique that has

been developed, and to every aspect of their ideology. Then they proceed to convert it into ritual and dogma without realizing that that is incompatible with the slow and cautious accumulation of knowledge which is the mark of science. Of course, the fact that such abuses occur on occasion does not invalidate the real scientific work that is done in the field, nor, for that matter, does it invalidate the applications.

I agree with Gunderson that this type of 'premature proclamations about the "science of human relations"' will not contribute anything. But, I believe that *premature criticisms* are at least equally harmful. In passing judgment on group dynamics, we must not only distinguish clearly between theory and application, and take account of the experimental literature, but also understand the problems involved in developing a scientific approach to group behavior. The aim of science is to arrive at general principles; precision of methods is only a means towards that end. In an areas as complex and as new as group behavior, the scientific thing to do is to use the best methods available for the verification of general principles; and, of course, to work continually on methodological improvements. To reject methods because they are imperfect is to reject a scientific approach.

The research workers in group dynamics should be encouraged because they have chosen a difficult and a socially significant area of research. Their aim is to arrive at scientific laws of group behavior, by using scientific method. As scientists, they can promise no miracles, nor can they be accused of breaking such promises: group dynamics is neither a hope, nor a hoax.

SOME CONTRIBUTIONS OF VOICE SCIENCE TO VOICE TRAINING

Alice W. Mills

THE relationship of voice science to voice training is full of satisfying implications. We start with the idea that Voice Science has made contributions to the teaching of voice. Possibly most of us here would accept this claim without question. However, I am inclined to think, from observation of teaching in this field during the years since voice science courses found an honored place in our curriculum (I am now thinking back to the early twenties) that the approach to voice training has not been as greatly improved by the application of scientific fact and principle as is generally supposed.

There are, in my opinion, two closely related reasons for this: first, there has not been an effective carry-over into Voice and Diction courses of these facts and principles—either in explanation or in demonstration of the inter-relationships between the so-called 'artistic' and scientific methods; second, with the growing emphasis on scientific study, Speech Departments seemed gradually to lessen, and then to give up entirely, the requirement for good voices on the part of their prospective teachers. Increasingly, as the years passed and the scientific side of the field developed, it seemed taken for granted that if a student could pass an examination in Phonetics and in Voice Science, he could teach Voice and Diction—even if his own voice had never been considered to be a good model in the classroom. *He knew the answers to the questions;* hence *he could develop in others something which he had never developed in himself!* The result has been that voice science specialists have often been unable to demonstrate the good voice described, and decidedly less able to develop good voices in others—than their unscientific predecessors. They could describe vocal tone in terms of the physicist, teach vocal anatomy and physiology, lecture on the nervous system and illustrate vocal *defects;* but they could not demonstrate rich, resonant, flexible tones nor explain such an integrated experience.

In what I have said so far I have not been referring to those of us here assembled. I am sure that the study of Voice Science has contributed much to my own teaching of Voice and Diction; and no doubt everyone here feels the same way about himself. In the few minutes at my disposal let me list four general ways in which we have been helped by knowledge of the scientific aspects of voice production. Then may I offer a few specific illustrations?

First: *We have learned not to label a voice ineffective, defective or unpleasant merely because it does not satisfy our own personal tastes.* We no longer tell a student that her 'pitch is too high' on the basis of our preference for a lower key. We now have an understanding of so-called optimum pitch and methods

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for determining it. We realize that natural pitch depends basically on the kind of vocal bands the student has rather than upon the teacher's subjective, preferential judgment. Neither do we make a decision on the desirable degree of loudness for another to use in ordinary conversation upon the basis of our own habitual vocal intensity. For instance, my experience with Chinese students at Mount Holyoke College over a period of seventeen years convinces me that the social classes represented by these young women have an innate distaste for female voices as loud as the voice of the average American college woman. The Chinese girls are usually too courteous to object to our training; but, after making an agonized effort to follow instructions, they will, once their friendship is won, explain—in strict confidence—that they feel most uncomfortable when using more than their customary vocal force and that they could not possibly speak that way at home in China! *And even the English?* Those of you who have spent any length of time in England will agree with me, I think, that our cousins across the sea do not find it necessary to talk as loud as the American does. (I recall an incident in the Selfridge Department store in London: an American woman was purchasing a mourning veil at a counter on one side of the second floor. As she explained, in loud, emphatic tones, to the wide-eyed young woman behind the counter the length and the dead-blackness of the desired veil, all the English customers and clerks on the floor listened in startled amazement. Perhaps I should add that this was some years ago; perhaps the English are accustomed to us now?) Indeed, after one has lived in the south of England some months, she feels, upon boarding a vessel full of Americans, bound for the Home of the Brave and the Free, as if her ear drums will be shattered by the loud blasts of high-powered voices in the dining salon.

There are varying attitudes, also, even among speech teachers, as to what constitutes good *quality*. But I haven't time to go into that today.

Second: *We have learned to make differential diagnosis—with attention to etiological analysis.* After labeling a voice with a descriptive term, we consider causal factors before beginning training. First of all, we take note of the pupil's attitude toward her voice. (If she like it or is satisfied with it, is there any use in trying to force improvement upon her?) We check on the speech history. For instance, does anyone else at home have the same kind of vocal weakness or defect? Did the difficulty follow disease? (Poliomyelitis, let us say, as in one case I had this year.) If it seems advisable, we examine for structural deviations (velar insufficiency, long, sluggish uvula, etc., etc.). We take into consideration the student's capacity for hearing specific speech sounds. If the voice is husky, breathy, or hoarse, we consider the possibility of vocal fold pathology—such as membranous inflammation, papilloma or contact ulcer—and refer the student to the speech clinic. (Incidentally, I have found it necessary at Mount Holyoke—with its small registration of around 1200—to ask for laryngological examination of three students within the last three years.) Having acquired all the necessary data, we proceed with training according to the individual and collective needs of the group. We find that students who have a basic understanding of voice production—even though their information may be only of a general nature—are interested in one another's problems and cooperative in group work for ear training, breathing, phonation, and resonance.

Third: *We can and, as occasion demands, we do define our terms (both scientific and 'artistic') in the light of accurate knowledge of vocal functioning and of the physical characteristics of sound.* For example, we are now clear as to the relationship between quality and pitch. If we are dealing with a quality defect resulting from over-emphasis of high overtones due to a damping out of lower partials by sluggish tongue or inflexible mandible, we do not advise, as a corrective measure, that the student 'lower her pitch.' We recognize it as a quality defect. The explanation—first, of quality as *a pitch complex* (a blend of component pitches of fundamental and overtones) and, second, of the part played by the various sized and shaped resonating cavities in amplification of fundamental and overtone (in accordance with the law of *natural frequency of a resonating chamber*) gives us a more exact and helpful definition of quality than did the over-worked, general statement: 'Quality is that element of voice which differentiates voices of identical pitch and intensity.'

We are no longer dependent upon such advice as: 'use front placement,' 'develop head tones,' 'don't swallow your words,' 'don't be lip lazy.' If we must use words like, 'pinched,' 'tight,' 'mushy,' 'harsh,' in description of a voice, we are aware that these terms grow out of our emphatic, or kinesthetic, or emotional response to the voice we hear, and we explain the terms accordingly.

If we say that one type of breathing has been found to be as effective as another in voice production,' we explain that we are here using the term *type* in the sense of *normal* breathing—of timing and *comparative emphasis* in contractions of muscle groups. For certainly we would not wish to leave the impression that *abnormal* types of breathing woud be permissable! Types such as clavicular (often used, I have found, by women students) or the implosive type of sound production frequently observed in cleft palate speech and in the speech of the cerebral palsied or the more complex 'out of phase' kind of breathing which is found in stutterers and in the cerebral palsied. Even though our students in Voice and Diction may not intend to prepare for clinical work in speech, it is surely our duty to refrain from giving them fallacious ideas.

Fourth: *We have come to realize that voice production is a coordinative functioning of motor complexes, 'a definite motor Gestalten,'* as one authoritative scholar has put it. And we base our voice training methods upon that knowledge. Although in the study of Voice Science there must be separate detailed consideration of the structure and functioning of each speech organ, in voice training we no longer depend upon 'breath support' in one session, 'relaxation' in another and 'resonance' in a third. We know that improved vocal tone comes as a result of a total, coordinated experience—that, for example, the force of the sound wave initiated at the glottis is not due alone to so-called 'breath support' but to a total audio-kinesthetic experience of related vocal fold approximation and infra-glottal pressure. We know that the term, *relaxation*, as used in this connection, refers to a state of normal muscle tonus for a particular neuro-muscular act. We know, also, that a person must *hear* tones before he can be expected to produce them and that, therefore, it is sometimes advisable to test his auditory capacity—including what might be called his 'artistic' total discrimination. And we know that the student in training

should have an instantaneous awareness of amplification of the glottal tone in the supra-glottal resonance chambers. In other words, we know that the function of each part of the complex coordinative process depends simultaneously upon each other part. And I believe that it is only when the instructor comprehends this in *practice* as well as in *theory* that he can attain the best results in voice training. Last mentioned, but perhaps of first importance, we recognize, when it exists, the need for medical diagnosis and advice.

Finally and emphatically, I want to declare that the instructor should have not only scientific knowledge but imagination, artistic appreciation, and *a good voice*. I should prefer not to say whether the artistic appreciation or the scientific knowledge is the more important. However, if in selecting a teacher of voice, it became necessary for me to choose between a person of rich, clear, flexible, easily produced voice, and artistic judgment, but without knowledge of the facts and principles of Voice Science, and a *scholar* in the science of speech, with a poorly produced, dull unpleasant or inflexible voice, I should choose the former. I say this because I have observed (as, no doubt, have you) unscientifically trained teachers with good, resonant voices get excellent results in voice training and, conversely, other teachers, well informed in Voice Science but with poor voices, get no results at all. In fact, during over thirty years of experience in teaching voice for speech (may I be permitted to add—from the Atlantic to the Pacific coasts?), I have yet to find a speech scientist, with a *defective voice*, successful in developing good voices in others! I shall, therefore, say in answer to the question, Do We Need More Science or More Art in Voice and Diction? that the question should be: How can We Integrate the Artistic and the Scientific Approaches in the Teaching of Voice and Diction?

THE FORUM

A RE-REVIEW OF *TRAVELLING TONGUES*

It seems to me that Richard Murphy's review of Kenneth Harris' *Travelling Tongues* (QJS, April, 1950) misses the most salient point of the entire book. True, the point is made in a rather obscure way, and I'm not sure that Harris himself saw that it provided the rationale for his various observations about the Professors of Speech, Hollywood, American Colleges, etc., still it is one that we in Speech, particularly, would do well to consider.

In the course of one of the conversations that is reported, an American is trying to explain why his countrymen make very little of the fact that we speak the same language that the Oxonians speak. This man observes that we are less conscious of language differences than the British because we are surrounded for many miles in all directions by people who talk the same language that we talk. We tend to expect others to talk our language. For that very reason, then, the common language between England and America serves as a barrier between the two peoples. We don't question any further when we hear familiar words. 'Because a man speaks the same tongue, you kind of expect he'll think the same way, act in the same way as you do. It hides the pot-holes.' Then, when we find ourselves in a 'pot-hole' of misunderstanding, we wonder why the other fellow didn't warn us. We accuse him of duplicity, when, indeed, we are equally guilty with him, because he may have had no more forewarning than we that the same words mean different things to each of us.

Travelling Tongues is a description of some of those areas wherein Harris saw something than ran counter to what he had heard, or what he had experienced in England. The fact that he came to America to debate, an activity that he had engaged in at Oxford without the aid of formal training in Speech, and found here the 'Professor of Speech,' popping up everywhere he stopped to debate, impressed him as novel. He had not been forewarned, and probably wondered why not. He accepted this, and other misapprehensions with good humor, rather than accusing us of duplicity, and for this he should get credit.

I think that we might do well to make more of a point that a common language does not mean common thoughts and common actions in order to make the American Speech students more aware that the problem of communication does not stop with words, but carries through to meaning, and meaning is determined by experience. We can do this without becoming pedantically semantic, and without becoming self-conscious about our culture so that we try to defend or apologize for it. But we must do it in order to rid ourselves and others of the misguided assumption that a common language means *ipso facto* common thoughts and common actions.

H. L. Ewbank, Jr.,
University of Hawaii

THE REVIEWER REPLIES

Evidently no censure of the reviewer is intended in the Re-Review; Mr. Ewbank indicates that what to him is 'the most salient point of the entire book' is a bit subtle, and may have escaped

the author himself. The reviewer is not held accountable, evidently, for failing to emphasize a semantic overtone in a minor chord. The emendations can be gratefully accepted in the larger cause of international harmony.

It should be understood, however, that Mr. Harris is generally concerned with differences in customs and institutions rather than with verbal disparity; he even notes the heavy coffee mugs in America, which impart 'a gross touch on the lips.' On either side of the Atlantic the word coffee has common meaning, but the manner of serving and the aesthetic of imbibing, vary. Whether the mother tongue be barrier or link needs further questioning. I recall G. B. Shaw's remark that Britain and America have everything in common except a language.

As to the general aspects of Mr. Ewbank's contribution, that words must be understood in relation to larger experience, perhaps the author, the re-reviewer, and the reviewer can find common ground in the observation of an ancient semanticist venerated at Oxford and many American colleges, who said: 'But why should we dispute about names when we have realities of such importance to consider?' (Plato's *Republic*, 533).

RICHARD MURPHY,
University of Illinois

TWO FILM REVIEWS

YOUR VOICE. By Encyclopedia Britannica Films in collaboration with William J. Temple and Delinda Roggensack. Wilmette, Illinois: Encyclopedia Britannica Films, Inc., 1949; 16mm. (black and white, sound, 10 min. $50.00.) (Rental rate from EBF, 1-3 days, $2.50.)

Your Voice is a film produced for junior and senior high school Speech, English, and Music courses. The EBF advertisement says in part that 'four phases of voice production—articulation, resonance, phonation, and respiration—are described with animation and close-up photography to show the vocal folds in operation and the processes of speech.' It was viewed by staff members of the Department of Speech of the University of Wisconsin, whose individual remarks are here put together to form a composite review. We shall sketch the general movement of the film, making our comments as we proceed.

Before describing the human voice, the film shows that various animals—cows, chickens, dogs—have distinctive sounds. The introduction concludes with the demonstration that man's distinctive acts are speaking and singing; it depicts gossipers, a lady in a fruit store, a singing cowboy, etc. All this is drama on an elementary plane, and even though it has visual variety and restrained humor, it is, perhaps, unnecessary. Certainly the introduction is in error when it implies that human beings have only articulate speech, ignoring such sounds as those produced in laughing and crying.

The last sequence of the introduction shows a doctor looking into a girl's throat with a laryngoscope. He draws the patient's attention to a picture on the wall which shows the trachea and rib cage in diagrammatic form. The camera moves to a close-up of this picture; animation is added; the narrator moves into a description of respiration. This transition is typical of the almost effortless movement of the film from topic to topic. We have then, reached the body of the film where the actual process of producing speech sounds is developed inductively, each part of the process being shown separately.

The first of these parts, called respiration, is presented both schematically by

animation and actually by X-ray photography. The explanation of breathing begins with animated pictures showing the air stream coming into the mouth and going down into the lungs. This is an unfortunate beginning, since it describes the effect apart and prior to the cause; we see the air stream going down the trachea *before* any expansion of the lungs has taken place. If the explanation had started with the work of the rib cage and diaphragm, the sucking in of air would have been more truthfully demonstrated. The narrator's statement that the lungs are unable to operate 'without *other* help' suggests more activity on the part of the lungs than is accurate; likewise, the statement that 'the bellows represent lungs' seems to ignore the respiratory-muscle systems. Completing the section on breathing are some remarkable X-ray pictures of living lungs which provide a distinct view of rib cage and diaphragm in simultaneous action. If, at this point the script had been more carefully integrated with the pictures, the clarity and effectiveness of this section might have been increased.

The term *phonation* is used to describe the second part of the speech process. In this section the producers rely on actual photography of the vocal folds during breathing and during vocalization. These are splendid pictures. The views are particularly clear and the script closely correlated with them. One of our observers thinks that the patient does not have normal vocal folds, that there is present some paralysis of the arytenoid muscles—of the lateral crico-arytenoids in any case, if not of the transverse arytenoid. The slight asymmetry of the vocal folds, he thinks, is of minor importance. He suggests that the narrator might have said something like this: 'The larynx shown here is not fully normal. The folds should not be open at the rear, but should be just as close together as they are at the front, and they should vibrate along their entire length.' These pictures of the vibrating glottis are not slowed down as much as are the Bell Laboratory pictures; consequently, they are less helpful in showing the actual movements of the folds.

In describing resonance, the third part of the process, the film depicts the mouth, nasal cavities, etc., in animated diagrams. The admirable clarity of the picture is not always complemented by the script. For example, it is ambiguous if not inaccurate to say 'the chest supports the tones, but is not subject to muscular control'; and the expression, 'the throat,' is less precise than 'the pharynx.'

The articulators, the operation of which constitutes final part of the process (articulation) are identified as teeth, tip of tongue, back of tongue, hard palate, soft palate, and lips. Animated diagrams show in cross section side view the articulative movements for the sounds of b, g, d, and k. (The narrator calls off the names of the letters instead of pronouncing the sounds for which they stand.) The broad conception and its execution are excellent. But certain minor difficulties might be mentioned. Why not identify the whole tongue as an articulator? Mentioning so specifically the front and the back implies that the middle of the tongue is not used in articulation. The statement that the throat-cavity extends above the soft palate makes it difficult to appreciate the importance of the velum. To understand the m, n, ŋ, sounds it would be preferable to define the nasal part of the throat as the nasopharynx. The arrow pointing out the velum stops short of the structure.

The final section of the film reviews

some ways to improve voice quality. These suggestions are made so rapidly and are in themselves so unsatisfactory that they cannot possibly serve as the basis for actual instruction in voice improvement. For example, the purpose of the drill on the Peter Piper jingle is not made plain; the oscilloscope in one of the pictures is not identified. And if the singing is supposed to illustrate anything, it would be more effective to show the unpretentious use of a pleasant voice rather than the dramatic outburst of an inferior soprano who sings a snatch of an aria with excessive vibrato; and if public speaking is a way of improving voice, surely a more effective demonstration of that medium could have been found than the one used (even if, as we suspect, it was John Foster Dulles at the United Nations). On the other hand, these pictures are valuable in making the solid point that voice quality can be improved.

Your Voice is a skillfully planned, entertaining, and instructive motion picture. The instructor shown is pleasantly authoritative without being pompous. There is restraint in using long terms apt to confuse the beginner, and there is unusual coherence in the presentation of the various phases of the vocal process. The sound track, while generally good, is of varying quality—the resonance characteristics in the various scenes are not carefully equated. The same comment may be made concerning the light characteristics. A closer tie-up between dialogue and pictures would be desirable. Nevertheless, this film is technically superior to most educational films. It is our opinion that *Your Voice* is well suited for showing to high school and beginning college classes.

THE STAFF, *Department of Speech, University of Wisconsin*
(FREDERICK W. HABERMAN)

THE EAR AND HEARING. Wilmette, Illinois: Encyclopedia Britannica Films, Inc., 1949; 16 mm. (black and white, sound), 10 min. $50.00 (Rental rate from EBF, 1-3 days, $2.50.)

In the writing and drawing of any motion-picture film showing how a part of the human body works a course must be steered between the Scylla of accuracy and the Charybdis of simplicity. No matter what the designers of such a film decide to do in this dilemma, they are open to criticism; for the fact is that the human body is too complicated to be explained simply, and to attempt such an exposition in a ten-minute audio-visual demonstration without cutting the corners of truth and accuracy is impossible. Add to this problem another dilemma arising out of the difference of opinion between authorities as to how the body functions. Here the problem is not whether to tell all the truth but rather whether to tell the truth as X sees or as it appears to Y. Some times this dilemma can be avoided by omitting the controversy altogether; but, if the controversy is in some basic aspect of the demonstration, the editors of the film must accept one position or the other and wait for the critics to begin their clamor of protest.

In the film, *The Ear and Hearing*, the animation of the drawing of the tympanum must show the movements of the oval and round windows as being synchronized but 180 degrees out of phase. This the artists have done. No one can question the truth of this demonstration. But the artists must also show a series of movements of the outer drum membrane. Shall these movements be in phase with those of the oval window or with the movements of the round window? The editors cannot dodge the issue upon which authorities differ. They have chosen what seems to this reviewer the more likely explanation;

but they did not call attention to the controversy. Perhaps they should have said: 'As some authors explain it.' But, perhaps, again, the editors were expecting those who exhibited the film to their students to make these necessary editorial comments. The reviewer does not feel disposed to find fault with the film for this omission; for, frankly, he can see no sure way out of the dilemma, except not to make the picture at all. That way out would have been regrettable; for the picture is splendid teaching material. It is well done in every way.

ROBERT WEST,
Brooklyn College

COURSES AND RESEARCH IN THE HISTORY OF AMERICAN PUBLIC ADDRESS

This is a summary report of two surveys recently conducted by the Committee on the History of American Public Address of the SAA.

In March, 1950, a questionnaire on course offerings and research in the history of American public address was sent to the 61 schools offering graduate degrees in speech. These findings are based upon 50 replies:

1. The past 15 years have seen a marked increase in the number of schools offering courses in this area: 6 in 1935, 17 in 1940, 22 in 1945, and 37 in 1950. In 1950 six of these schools offer two courses; one offers three courses. For each of these years a few reports indicate that the work in American public address has been included in courses of broader scope; in 1950, for example, of the 45 courses offered, eight combined British and American public address, or treated general public address history, with emphasis upon American.

2. Apparently this trend will continue. Nine schools are planning to add one course in the near future, two schools are planning to add two or more courses, and two schools are planning to divide present British-American courses.

3. The total annual enrollment in these courses is approximately 800. The annual enrollment totals per course range from 5 to 120 students; the average is 20.

4. The average course carries 5 quarter hours credit, or 3.7 semester hours credit. On the quarter system the range of credits is from 2 to 14 hours; on the semester basis the range is from 2 to 8 hours.

5. In most cases the courses are open to undergraduates and graduates. Only one school limits enrollments to undergraduates; six schools open their courses only to graduates.

6. Research projects are required in the majority of the course. All students are required to do research projects in 27 courses; only graduates must do research projects in four courses.

7. There is little uniformity in the titles of the courses. The most common title, 'History and Criticism of American Public Address,' is used by only six schools, and a total of 33 different titles are reported for the 45 courses.

8. In the great majority of the courses a regular textbook is used. Adoption figures are as follows: Brigance, ed., *History and Criticism of American Public Address*, 25; Thonssen and Baird, *Speech Criticism*, 12; Parrington, *Main Currents in American Thought*, 3; Baird, ed., *Representative American Speeches*, 3; Goodrich, *Select British Eloquence*, 3; Platz, *A History of Public Speaking*, 3. Because more than one text is reported for some courses the total number of adoptions is greater than the number of courses. In addition, six schools list only reading in selected reference volumes; three report only readings in unspecified collections of speeches.

9. Approximately 100 graduate theses have been completed annually in this field in recent years. M.A. theses: 31 schools report an annual total of 73. Ph.D. theses: 13 schools report an annual total of 22.

10. Approximately 150 graduate theses are now under way in this field. M.A. theses: 27 schools report a total of 107. Ph.D. theses: 16 schools report a total of 50.

No effort was made to survey schools offering only undergraduate degrees; for the purpose of discovering general trends in this field it was believed that the schools offering graduate degrees in speech constituted the best sample. At some future time it is hoped that a similar survey may be made of all colleges and universities.

In February, 1950, the directors of graduate research in the 61 schools offering graduate degrees in speech were asked to aid the Committee on the History of American Public Address in making a survey of research studies in progress in this field. A supply of standard record forms for recording the information was included with each communication. In addition, the chairmen of project committees of the Association, working in this field, were asked to report the specific studies being sponsored by their committees. The purpose of this survey was to compile, in one central clearing-house, a record of all research in progress in the history of American public address, and to make that information available to directors of graduate research and to students of public address. The annual index of theses, published in *Speech Monographs*, covers much of *what has been done* in the history of American public address; this survey was intended to cover *what is being done.* As a special enterprise the Committee is making the information on research in progress available to editors of speech, history, and other journals, which might be possible outlets for the publication of the studies when completed.

On May 1, 1950, the reports of research in progress gathered by the Committee were assembled in a mimeographed document and distributed to directors of graduate research. A total of 124 studies are included in the report. In order to make the report as convenient a reference list as possible, the studies are not classified according to traditional methods of research, but are listed alphabetically by subject-matter within each of four broad topical categories: 1. *Studies of individual speakers* (68 different speakers, from Altgeld to Wilmot); 2. *Studies of public address on specific issues* (topics from anti-masonry to temperance); 3. *Studies of public address in areas and periods* such as in Cincinnati, in 1860); 4. *Studies of special types of public address* (from anti-slavery oratory to the speaking of women). In addition, the specific studies sponsored by the project committees of the Association have been listed separately in the report and have also been cross-indexed under the four general categories.

Because it seemed expedient to initiate this survey of research in progress in the graduate departments of speech, there are undoubtedly a great many studies not included in the final report. The Committee therefore urges anyone whose research in progress has not been reported to send the following information to the chairman, at Oberlin College, Oberlin, Ohio:

1. Complete title or descriptive working title;

2. Type of study: M.A. or Ph.D. thesis, or independent research;

3. Approximate date of completion;

4. Name and address of person doing the study.

The Committee plans to solicit information for its next survey of research in progress during November, 1950, so that hereafter an annual report will be available about December 1. Copies of the current report may be obtained from the chairman of the Committee.

THE COMMITTEE ON THE HISTORY OF AMERICAN PUBLIC ADDRESS,
J. JEFFERY AUER, Chairman,
Oberlin College

THE BARRIER OF MEDIOCRITY

For some years, a concern of thoughtful men has been the low level of radio writing. People of taste in the field of radio wish this level could be raised. William A. Nail in a recent issue of the QJS states that if two barriers—the requirements of hasty writing and of single performance—can be eliminated, 'radio drama will have room to flourish and expand into the promise it offers to talented writers.'[1]

There is, I submit, a third barrier, heavier and more firmly locked than these, and it is this: the radio industry has little or no use for good writing. Harry A. Overstreet in his book, *The Mature Mind,* suggests why this is true. He writes:

> They [the owners and program directors of radio stations] seem to have discovered two things: that most people, most of the time, want to be entertained; and that the entertainment that has the maximum appeal is that which rouses ready emotions and does not tax the mind. With these "discoveries" as directives, the radio formula has gradually evolved. . . . Radio listeners do not, by direct methods, put anything into the coffers of radio producers. It is the advertisers who must keep these coffers filled; and they will not do so unless they are convinced that every program item for which they pay is being heard by potential customers in a suitable frame of mind to buy. The housewife who has just had a good cry over a soap opera is more likely to give uninhibited and friendly response to an advertiser than is a person whose mind has been engaged at a high level of discrimination . . . Radio has found its formula. Whereas the newspaper has found its vested interest in catastrophe, radio has found it in mediocrity.[2]

If Dr. Overstreet's analysis is correct, of what use would a project of collecting, classifying, and evaluating radio writing be if the industry insists upon mediocrity?

Optimists among radio educators turn hopefully to the fact that radio is yet young, and that the promise of radio drama can, in Mr. Nail's words, 'be realized in time.' How can it, if sponsors forbid it? At present, the aspiring writer for radio has several outlets for his talents: he may write daytime serials, or original adventure and mystery dramas, or true stories such as those produced on 'Gangbusters,' or routines for comedians, or adaptations of plays and movies. The single requirement of all these outlets is that they be mediocre. There are, of course, occasional sustaining programs of an experimental nature for which good writers are used, but these are on the wane, and since the pay for writing them is small, and the networks can and do discontinue them at will, it would be the height of folly for a serious writer to consider depending on them for a living.

Professor Overstreet submits that radio fare will improve only when the public demonstrates that it has reached a state of maturity above the bland diet it is now offered. This is small encouragement for the young writer. Is there any other encouragement? Can ways be provided to lift the barrier of mediocrity? I am sure that numerous QUARTERLY

[1] Q.J.S. 36 (1950).90.

[2] H. A. Overstreet, *The Mature Mind,* (New York, 1949).214-17.

JOURNAL OF SPEECH readers would be grateful for an answer, and I hope that someone can supply it.

R. L. IRWIN,
Syracuse University

A SHORTCOMING OF ANTA

Colonel Campbell's report on the activities of ANTA in the February issue of the QJS leaves no room for doubt as to the value of the organization to the American Theatre. In every direction, but one, the achievements have been notable, and the officers, the staff and the volunteer workers have earned grateful recognition on the part of all of us.

The exception has been recognized by Mr. Campbell. The officers of ANTA, and all of us interested in its purposes, had hoped that by this time a National Foundation controlling large sums of money to be spent for the building of a National Theatre would be a reality. It isn't. Three quarters of a million dollars has been raised in two years and Colonel Campbell appears to gather some satisfaction from the fact that this has been done with 'no national drive, no large contributions, or government subsidy.' For the purposes of building a National Theatre the amount is pitifully small, and we can take scant satisfaction in the fact it was raised without a special effort.

Most of us, perhaps for lack of adequate knowledge, are under the impression that the principal purpose of ANTA is to provide financial assistance and expert advice for the establishment of professional theatres throughout the country. The achievements of ANTA in this direction have been insignificant. Only one hundred and fifty thousand dollars were spent in grants and loans to theatre projects. The rest of the money had to be used for other purposes.

The American Theatre is not in a flourishing condition. A pessimist would indeed say that it is rapidly dying. The task of keeping it alive, and giving it a necessary stimulant must not be delayed; neither can it be helped materially by the other services of ANTA. Perhaps the plan for a National Theatre Assembly is the first step toward achieving the principal purpose of ANTA. Let us hope so.

MAURICE GNESIN,
Goodman Memorial Theatre, Chicago, Illinois

A NOTE TO TEACHERS OF CHORAL SPEAKING

Mrs. Ethel Vienna Bailey, 1680 House, Yarmouth Port, Massachusetts, who is preparing material for an illustrated textbook on the *creative staging of choric literature* will be very grateful to all teachers of speech and others who have departed from the *choir* method of choral speaking and have made use of unusual methods of presentation in any range. Programs and photographs will be very welcome, but cannot be returned. All communications, however, will be acknowledged.

ON THE ELECTION OF THE EDITOR OF THE QJS AND THE APPOINTMENT OF HIS STAFF

The Speech Association of America has recognized from its beginning and by provision in its by-laws for a three-year term of office since 1922,[1] that the editorship of the QUARTERLY JOURNAL OF SPEECH is a most important office. That the selection of an editor is a matter somewhat different from the election of the annual officers was recognized by the provisions in the 1931 by-laws that he be elected by the Executive Council.[2]

[1] QJS 9 (1923).109. O'Neill had previously served six years and Woolbert three years.

[2] Article I, Sec. 2, QJS 18 (1932).156. The same provision is presently in Article III, Sec. 5, QJS 32 (1946).251.

There was, and is, no specification of procedure in the by-laws. After three elections by more or less extended debate in the Council, one by mail ballot on eight names,[3] it came to be the practice to appoint a special nominating committee whose choice has regularly been confirmed by the Executive Council. The first of these committees was appointed by motion in the Council, included all presidents on the Council and (as an afterthought) the retiring editor, and had to report its selection two days later.[4] Since then unofficial nominating committees have been appointed earlier in the year by the President.[5] Two of the three committees have included neither the retiring editor nor his immediate predecessor.

It should be of great comfort to the President and the Executive Council to have set up an official procedure. The suggestion for procedure below is strung on a chain of—if I may be pardoned the horrendous alliteration—ability, availability, and acceptability as the qualifications of an editor.[6]

No mechanism can guarantee the discovery of extraordinary competence, especially such competence as is desired in an editor: judgment, including literary judgment as distinguished from literary skill, and a sense of proportion, including recognition of the relative importance of our several fields and a sense of one's limitations in passing judgment on special fields and a balance between wholes and minutiae, and capacity for hard work. We have, however, in our standing Committee on Publications those persons, ex officio and appointed, who might be expected to be in a better position to discover the able man than any group chosen in some other way through the machinery of association politics. To that Committee there might well be added a recently retired editor or two for the special business of nominating a new editor.[7]

An editor must also be one who wants the job. And it is practically essential that the institution with which he is affiliated should want him to have the job and should be willing to provide time and facilities to make it possible for him to survive the term of editorship. Whether or not any particular able man is thus available, the nominating committee can find out before making the nomination; it only needs to get started early.

An editor serves two masters, writers and readers.[8] Potential contributors should be anxious to submit their writings with confidence that they will be properly and expertly and fairly treated. Readers must feel that the editor is passing on to them the best that is being written and that, in his selection and solicitation of manuscripts as well as in his design of the makeup of the Journal, he is primarily concerned with their welfare. As an instrumentality of this

[3] QJS 18 (1932).163; 21 (1935).146; 24 (1938).322-3.

[4] QJS 27 (1941).302, 304.

[5] Reports of the committees in QJS 30 (1944).241, 33 (1947).230, 36 (1950).246. The makeup of the committees does not always appear in the QJS or even in the mimeographed Minutes of the Executive Council; the facts here stated have been verified. Article VI, Sec. 2 of the by-laws makes committees appointed by the President et al. 'to assist them in the performance of the duties specifically delegated to these officers' unofficial. QJS 32.251. Appointment of the committee by the president is, of course, quite proper as one of the 'duties delegated to him by the Executive Council.' Constitution, Article V, Sec. 1, ibid. 249.

[6] Illuminating notes on the qualifications of editors have recently appeared: by Wendell Johnson, *Journal of Speech and Hearing Disorders* 14 (1949).2 and by J. McV. Hunt, *Journal of Abnormal and Social Psychology* 45 (1950).3-6.

[7] It is not the business of this note to suggest having a retired editor or two on the Committee on Publications.

[8] This statement is almost literally from the notes by Johnson and Hunt mentioned above.

service, the staff must feel that they can work well with the editor. Writers, readers, and staff are members of the Association, not all of them on the Executive Council. Other members of the Association, those who are not on staff, do not write, and read but haphazardly, may be as good judges of the respectability of a prospective editor, both within and, what may be fully as important, outside the Association. There seems to be no reason why the voting should be restricted.[9]

I suggest, then, that The Committee on Publications, perhaps augmented by recent editors, seek out early in the year an able and available nominee, and publish the nomination in the April QJS. Then let the general membership make what comment will be made and if so minded demand another nominee from the Committee. And let the election be by the whole membership.

As to the selection of staff, the present arrangement, selection by the editor,[10] seems to be essential to the smooth working of the editorial board. There might be some advantage in adding 'with the advice and consent of the Committee on Publications.'

It is perhaps not within the scope of my title, but I should like further to suggest looking into the advisability of the present rule limiting the editor to a single three-year term.[11] Many associations seem to find it expedient to continue an editorship for a much longer period.

LEE S. HULTZEN,
University of Illinois

[9] The provision for election by the Executive Council was made when elections were conducted in the heat of conventions, before our present method of advance nominations cooled off the momentary ardors.

[10] Constitution, Article V, Sec. 6, QJS 32.249.

[11] By-laws, Article III, Sec. 6, QJS 32.251.

TWO TEACHERS OF ENGLISH REPLY TO PROFESSOR SWAIN

TEACHING USAGE

In his article 'Does Public Speaking Teach Written Usage?' (April 1950 QJS), Professor Swain has opened an important area for investigation. It would certainly seem that any activity which causes students to become sensitive to language should affect favorably both their written and oral usage. And in some respects, Public Speaking may well accomplish more in this direction than some courses in English Composition, for, as Mr. Swain points out, in a speaking course every syllable that a student utters is subject to the direct criticism of a body of his peers (criticism that is often more severe than the instructor's). Thus the student's language activity is considerably more functional than is much of his work in many writing courses: he has a live audience immediately available, and this audience reacts to what he says. The response to his presentation is almost immediate and not delayed a week or so: his talk is evaluated on the spot and while it is still important (because it is intensely personal) to him. And he has an incentive beyond just a grade: he wants to do well in front of his associates, who are generally particularly sensitive to the repetition of errors that they have pointed out in earlier speeches by the same student.

There are several points, however, that should be raised in connection with Mr. Swain's study. It should be noted, first, that the best of tests on grammar and usage do not always indicate how well students can *write*. Often students who do well on the tests do poorly in their own writing, and vice versa. If, in addition to the tests, the students had been required to write at each testing period and some system had been set up

for having those papers corrected and evaluated by competent persons who knew neither the students involved nor the order in which the papers were written, much valuable information would have been added to the study.

The lack of a control group, composed of students who did not take Public Speaking, to be compared with the group that did take Public Speaking is also unfortunate. It may well be that the fact that gains did not show up before the speech course but did show up after it indicates that Public Speaking is responsible for the improvement. But there is no way of being sure. Comparison with a control group would have eliminated any doubts. Perhaps administrative difficulties precluded such an arrangement.

It would also be instructive, by way of a check, to run the same experiment with non-veterans. I know from personal experience that three years in the service can wreak havoc with even well established and eminently 'acceptable' language patterns. Particularly among combat troops and among the other men who were not behind desks, the social pressure forcing acceptance of the services' peculiar jargons was continuous and overwhelming. The effect of this intense schooling may easily have carried over and resulted in only small gains during the first year after discharge. The rate and degree of learning of usage, therefore, may have been partially a function of the time and distance from the students' wartime environment and partially a function of a sort of snowballing effect (or even a summation of stimuli). It would be valuable to know whether non-veterans show the same pattern of learning.

One of Mr. Swain's conclusions ought also to be examined further. He writes: The implication is inescapable: their first quarter of public speaking taught them more about recognizing written errors in grammar and diction than had their first quarter of freshman English.

This is rather like saying that the top quarter of the ladder is the most important portion, for that is the section that allows one to get over the wall. The top quarter, however, detached from the lower three quarters would be of little use. In this instance, of course, English 101, 102, and 103 comprise the lower three quarters, and their contribution to the gains made during the taking of Public Speaking ought to be looked into. Mr. Swain's claim (and the results of the entire study) could be checked by having a group of students take Public Speaking first and then English, accompanied by the testing program outlined in the article. Again, however, administrative difficulties may have prevented such a procedure.

The final point that I should like to raise concerns the nature of the course in composition in this study. Mr. Swain shows that a particular public speaking course seems to teach usage better than a particular course in English composition. But the article tells little more about English 101 than that it 'was set up to cover elementary grammar and diction.' It matters considerably, however, whether that English course was the traditional grammar course or the newer type of course which focuses on the students' writing and brings grammar and other tools in as aids where they are needed. An advantage that Public Speaking may show over one may very well not appear in comparison with the other.

Certainly many more studies are needed in this field to determine the proper relation between Public Speaking and English Composition, whether one should precede the other or whether they should be offered concurrently,

whether they belong in separate courses or in the same course, in order to obtain the best results in teaching not only usage but also other aspects of language. (For practical purposes it is probably wise to continue for a time to single out one aspect of language activity, or a few, as Professor Swain does, for examination and experiment.) If further studies support Professor Swain's findings we may have to overhaul our writing and speaking programs in directions heretofore not considered.

ERWIN R. STEINBERG,
Carnegie Institute of Technology

FORM PM IS A POOR TEST

Professor L. H. Swain's article in the April QJS entitled 'Does Public Speaking Teach Written Usage?' attracted my friendly interest at once. In the first place the article seemed documented; in the second I am always eager for any new facts, theories, or methods that will further the student's enjoyment and practise of good English usage.

The prime purpose of Professor Swain's investigation was 'to discover how much the practice of public speaking affects the *recognition* (italics his) of those errors in written composition that are commonly referred to as "usage." ' Wouldn't the title therefore have been more accurate if it had read: 'Does Public Speaking Teach the Recognition of Written Usage?' There is many a slip between the recognition and the *practise* of literacy.

Professor Swain tested and retested the same 98 students 'before and after each course, or four times altogether.' In a footnote he explains that the test was Part I: Usage, of the American Council Cooperative English Test, Form PM, and that it covered some 180 items in Grammar and Diction, Punctuation, Capitalization, and Sentence Structure. 'If these students were a fair sample and if Form PM is reliable and valid,' Professor Swain reads this major implication into his findings, 'Colleges . . . should consider substituting a term in public speaking in place of the conventional first term in freshman English.'

I have Form PM before me. The test is a dozen years old and is based on an eighteenth-century grammarianism which no one aware of the social behavior of language accepts unconditionally. Without a key to guide me, I should myself be at variance with at least a score of the 180 'right' answers involved in usage, grammar, and sentence structure. As for punctuation, every reputable periodical in the country—and that includes distinguished professional quarterlies—is at variance with the requirements in this section of the test. At best, Form PM is only one check against a dozen others that must tell the story of a student's skills in oral and written communication.

Professor Swain refers to the 98 students as 'a fair sample.' Here is his description: 'All but four of the students were veterans. Their average age . . . was 23-45 years. Four-fifths were sophomores, the others juniors and seniors.' A fairer sample of a college class nowadays would be one in which all but four would be *non-veterans* and their average age on the freshman level, 18. What, by the way, is an average age of '23-45 years'? If Professor Swain means that the 98 students tested were middle-aged, then they should have achieved a reasonable at-homeness with language almost in spite of, rather than because of, public speaking or freshman English. The general experience with veterans throughout the college world was that they had brought a maturity of articulateness and will to learn far beyond those at the command of the

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It would also be instructive, by way of a check, to run the same experiment with non-veterans. I know from personal experience that three years in the service can wreak havoc with even well established and eminently 'acceptable' language patterns. Particularly among combat troops and among the other men who were not behind desks, the social pressure forcing acceptance of the services' peculiar jargons was continuous and overwhelming. The effect of this intense schooling may easily have carried over and resulted in only small gains during the first year after discharge. The rate and degree of learning of usage, therefore, may have been partially a function of the time and distance from the students' wartime environment and partially a function of a sort of snowballing effect (or even a summation of stimuli). It would be valuable to know whether non-veterans show the same pattern of learning.

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average freshman or sophomore we now have in classes.

These students are not a fair sample. It is 17 and 18 year-olds that now enter college, not twenty-, thirty-, and forty-year olds. Professor Swain's statistics are, frankly, as useful to us now as an outmoded timetable.

What troubles me even more is the way in which Professor Swain has altered the PM test to fit his statistical needs. In the original form some attempt is made to equate the various skills in English usage with their importance to communication in general. Thus grammar and diction come first with 75 items, punctuation with 60, capitalization with 30, and sentence structure with 15 items. But Professor Swain 'to facilitate comparison' weighted gains in the test as follows:

Grammar-Diction	x 1	(75 items)
Punctuation	x 1.25	(60 items)
Capitalization	x 2.5	(30 items)
Sentence Structure	x 3.5	(15 items)

The test is not based on the thesis that punctuation and capitalization are as important as grammar and diction; the test says that capitalization, for instance, is only 2/5 as important. And, using his own arbitrary system of weighting gains, by what reasoning does Professor Swain weight sentence structure x 3.5? Why not x 5.00? It seems to me that Professor Swain's figures do not 'facilitate comparison'; they confuse.

Other questions come to mind. About ten years ago, when my college offered a United Studies curriculum to our students, the course in freshman English was a combination of composition and public speaking. But neither the senior professor with whom I shared the course nor I could see how he could work in punctuation, capitalization, spelling, or even sentence structure with speech. Nor does Professor Swain make the method clear in his article.

Then Professor Swain makes two statements which puzzle me. 'As might be expected from a test on written usage, the more writing, the more improvement: the advantage held by Public Speaking decreased when the comparison was extended either to the second plus third or to all three quarters.' Isn't this a conclusion which rather contradicts Professor Swain's basic thesis? Elsewhere Professor Swain describes the method in teaching Public Speaking. 'Outlining of speeches was encouraged but not required: seldom omitted but rarely well done. . . . He (the instructor) called attention to only the most flagrantly bad grammar or diction—and then by a brief notation, never orally. For almost 1000 speeches there were perhaps two dozen notations, or about the number to be expected on one long theme of a weak student. . . .' And it is for such an approach to the writing of English that we are to exchange the first semester of freshman English.

Of course it all depends on one's objectives in freshman English. If it is only passing a questionable test, then perhaps a public speaking course can do the job. Indeed, I wonder why the students had not done even better. By the time they had taken the test a fourth time they should have been letter perfect. But how passing a test based on an outmoded yardstick will make a student think clearly, read intelligently, express himself in a mature and discriminating vocabulary, or write with a well-developed sense of organization and fluency is not clear to me. Bacon may have been wrong about many things, but about this he was axiomatic: 'Reading maketh a full man; conference a ready man; and writing an exact man.' And to quote

Professor Swain himself, 'the more writing, the more improvement.'

L. RUTH MIDDLEBROOK,
Co-Director, Freshman English,
Washington Square College,
New York University

THE AUTHOR REPLIES—

USAGE: COMMENTS ON COMMENTS

Modesty keeps me from agreeing too heartily with Professor Steinberg that '. . . Swain has opened an important area for investigation.' It does not, however, keep me from agreeing with him on several other points.

I agree that comparison with a control group is desirable. Inasmuch as public speaking was required of almost all our students, I had no control group available.

I agree that studies paralleling mine should be made of groups of non-veterans. For one thing, veterans may be much more or much less susceptible to a given kind of motivation than are non-veterans.

I agree that recognition and performance must *both* be tested before we can feel justified in substituting public speaking for any larger part of freshman English than the part that was intended to teach recognition in the first place.

Professors Steinberg and Middlebrook both point out that recognition and performance are not identical. True. But it is important to remember that recognition and performance are not two distinct activities, either. Recognition of what is acceptable usage is a continuing and significant part of a good performance in writing; hence the high correlation between the two. The early, provisional form of the same recognition test I used, for example, and the essay-type New York Regents' examination in English showed correlations ranging from .650 to .708. In one large high school that sectioned its students in eleven ability groups, with the sectioning based about one-half on English ability and achievement, the correlation between the ability groupings and the early test was .762. In three midwestern high schools, the average coefficient of correlation between scores on this early test and the teachers' subjective estimates of students' ability to write well was .493. Obviously Form PM tests some, if not many, of the same abilities that determine teachers' estimates of good writing. The fact that recognition plays so large a part in performance helps to explain why I hesitated only slightly before deciding to use for a title the whole question, 'Does Public Speaking Teach Written Usage?'

Professor Middlebrook's questioning of my sample is based on misreading '23 point 45' as '23 dash 45,' and on ignoring a context ('. . . this group is a fair sample . . . of the class of 1271 with which most of them entered.') As for the age level in sophomore public speaking, it probably is still well above 20; the two secions I shall meet tomorrow average 22.3 years of age as of July 1, 1950.

To the charge of altering the test results to fit my statistical needs, I plead not guilty. In the first place, the most significant gains—those showing that 78% improved more on Grammar—Diction during Public Speaking than during English 101—are not weighted at all. In the second place, I merely multiplied the other gains by figures large enough to make even the short sections roughly comparable to Grammar—Diction, so that the QJS reader, could compare the tabulated gains without doing the multiplying himself. Professor Middlebrook brings up an interesting question by asking why Sentence Structure had to be weighted only 3.5 instead of 5. I don't

know; possibly the section on Sentence Structure is more valid or reliable because each multiple-choice item consists of four complete sentences, not four words or four punctuation marks.

Professor Middlebrook objects to Form PM on two grounds: that it is too limited and that it is outmoded—'based on an eighteenth-century grammarianism. . . .' Her dismissal is too hasty, but that is not the point. The point is that Form PM is based on the overwhelming majority of high-school and freshman English courses, and that to discover a learning pattern one has to test what the student has had a chance to learn. My chief question, after all, is not whether public speaking teaches something else that is better than what is in 'traditional' freshman English; my chief question is (if I may risk exaggeration) whether public speaking teaches grammar and diction better by accident than freshman English does on purpose.

As for the second objection (that Part I of Form PM does not cover enough of the whole area of communication but is limited to such aspects of written usage as capitalization, punctuation, grammar, diction, and sentence structure), I considered this very limitation one of the great virtues of the test, for these are among the aspects most often considered the exclusive province of writing and most arbitrarily presented to students. (Hence, perhaps the high coefficient of reliability for Part I: .953.)

I appreciate the comments of Professor Middlebrook, and wish I could share her apparent enthusiasm for freshman English as a device to 'make a student think clearly, read intelligently, express himself in a mature and discriminating vocabulary, or write with a well-developed sense of organization and fluency. . . .' I am sure that Professor Middlebrook joins me in hoping that some day we may have, ready-to-hand a practical, valid, and reliable test of such performance.

I agree with Professor Steinberg that it may be important to describe the kind of freshman English course the ninety-eight students took. It was probably fairly representative of the 'traditional grammar course,' although without the memorizing and parroting of rules that I once did. During the one-quarter course in 101, the average student wrote ten papers, took three one-hour essay tests, and did seven exercises on key difficulties such as agreement, reference, tense, and the like. In addition to his regular assignments in the *Harbrace Handbook*, he read some five hundred pages, including one book and six magazine articles he selected for himself in the library. Teachers were asked to correlate the assignments in reading and grammar, so that each would point toward better student writing.

Professor Steinberg is undoubtedly right in saying that some situations in the services subjected some men to an 'intense schooling' in 'the services' peculiar jargons.' Several veterans told me that when they first returned to 'real life,' their consciousness of dependency on service slang made them almost tongue-tied. But these men are not the only ones in the picture. Some veterans did more good reading while in service than ever before. Some even did more acceptable talking and writing while in service. (I am thinking, not of the tons of mail, but of an accountant who, by request, operated a G.I. typewriter for two years: he is now editor of a public-utility house organ.) College entrance tests seem to indicate that the over-all language habits of many veterans actually improved in service. The scaled scores of our first 2,000 veterans at N. C. State College, for example, were more

than four per cent higher than the scores of their civilian predecessors. Had the veterans scored *lower*, I should be more inclined to suspect the presence of the 'sort of snowballing effect' Professor Steinberg refers to. Since they scored higher, I am more skeptical. But, as he says, running the same experiment with non-veterans (to see whether or not they show the same pattern of learning) will be the best check.

Professor Steinberg's ladder illustration seems to me somewhat misleading. Since no student remained the same from the first test to the fourth, and since his results are in terms of ratios, it might be a more accurate illustration to say that he used a different ladder at each testing. The question is not, Which quarter of one ladder is more important? but rather, Why, for so many students, was the rate of increase from ladder 3 to ladder 4 so much greater than the rate of increase from No. 1 to No. 2, or from No. 2 to No. 3, or even from No. 1 to No. 3? To assume only *one* ladder probably begs the question, for assuming only *one* merely illustrates the very idea that I think should be questioned most of all—the idea that the first term of freshman English is 'fundamental' or 'basic' or even 'essential' to students whose greatest need is to improve their grammar and diction. As Professor Steinberg suggests, we need to compare the effectiveness of teaching public speaking *before* freshman English with the effectivness of teaching it afterward. Or, in a quarter system, public speaking might prove most effective when sandwiched between the first and third quarters of English.

I am especially indebted to Professor Steinberg for his final observations. The investigator of language activities common to both English and public speaking can hardly make a better beginning than by reading the last paragraph of Professor Steinberg's commentary. It is, I think, a thoughtful summary of possible directions and significances.

LOUIS HALL SWAIN,
North Carolina State College

FILM EXPERIMENTS

As our colleges and universities develop and expand, they are giving increased attention to motion picture production and utilization. Some are even devoting time and talent to experimental research in this medium of communication. We pay our respects to those institutions who have seen the importance of research in the motion picture, and we pray that their industry will make up for fifty years of neglect in a field where there has been an astounding lack of interest in discovering any general, valid principles.

Many of us have known of the interesting experiments which were being conducted at Syracuse University. Now, at last, we have a fairly comprehensive report in the February QJS on the work done there in collaboration between the School of Speech and Dramatic Art and the motion picture production unit. Mr. Stanmyre has pointed out clearly and intelligently the possibilities of the film as a teaching device in classes in public speaking, where, as we all know, one of the great problems is to get the student to objectify and recognize his particular problems. It certainly has been shown in these experiments how some of the students' attitudes toward their speech behavior were greatly modified as a result of seeing and hearing a good sound film of that behavior.

Mr. Stanmyre has pointed out a number of possible lines of further investigation. And in general his suggestions and the questions raised by the article seem to fall into two large categories. The

first of these concerns experimental design. There is much to be done, for instance, in structuring a more detailed questionnaire, to be answered by the student. One thinks of various inventories of speech behavior being used by the student to check against more specific faults of bodily action, directness, and organization of material. There should be considerable opportunity, no doubt practiced by the Syracuse instructors, to utilize the film as an illustration of such specific faults for each individual, with the filming and screening carefully controlled to present only one fault at a time. The effect of such procedure should be carefully considered and evaluated. For, as Mr. Stanmyre has pointed out, the film, because of its relentless ability to select and isolate certain symbols of behavior, often exaggerated and 'spotlights' unconventional patterns. There is always a possibility of a boomerang effect.

One wonders, also, what would be the effect of these screenings on other students, both in the same class and in other classes. Again, the possibility offers itself of using selected films as illustrations of good and bad speech behavior. It would be interesting to try to measure the degree and kind of criticism made by students of their classmates. And it would be equally interesting to discover how students react critically to a screening of their performance. (We know, for instance, that students are far more critical of their own recorded voices than they are of others.)

The second consideration raised by Mr. Stanmyre's excellent article is that of equipment. He has clearly shown the necessity of recording image and sound with highest possible fidelity, and he has as clearly shown how poor his results were when these were not of the highest. All of us recognize that our students, conditioned by the superior standards of professional film and radio, are dissatisfied and unconvinced by inferior reproduction. But what is the small institution to do? Few schools can afford the elaborate soundproofing, cameras, and laboratory facilities necessary to reach these standards. It is possible that we will soon be able to make magnetic recordings on film, and this will of course make such services available to many smaller schools. But what are we to do in the meantime? Can we synchronize tape and wire with silent film? That is a very difficult and usually unsatisfactory solution. No, it looks as though we will have to wait, either for new experimental results or for new and less expensive equipment.

Most encouraging of all considerations is the growing body of experimental research in film, into which such ventures as those of Syracuse must be integrated. The splendid results of the work done by the Research Branch of the Army Information and Education Division has been well described in *Experiments on Mass Communication;* and this book has been reviewed at length and with deserved praise in the December 1949 QJS. Every speech teacher should be thoroughly familiar with its contents. And the intensive research work being done by Carpenter for the Navy in the instructional film area is another important piece of film research currently under way. Out of these results, integrated with the work yet to be done, will come a body of principles which will tell us much about how to teach students and teachers to communicate better. But we must make a constant and earnest effort to coordinate the findings of our contemporaries in the fields of social psychology, anthropology, sociology, journalism, speech,

and film production if we are to discover any of these principles.

BUELL WHITEHILL, JR.,
University of Pittsburgh

A REVIEW OF LITERATURE'S ORPHAN CHILD

Thank you for permitting me to read William Nail's article, Literature's Orphan Child, and for the opportunity of commenting on it.

His main theses, as I see it, are these: 1. There is a radio literature. 2. It is growing in maturity. 3. There is a great need for the collection, classification, and evaluation of radio literature. 4. Radio literature should be studied in the schools and related to the other bodies of literature.

As you undoubtedly suspect, I discuss these principles at some length in my book, *Radio and Poetry,* and I am delighted to find corroboration and support here. In a sense, I have anticipated the author's plea for the classification and collection of radio literature, for in my book I analyze more than 200 radio verse plays to demonstrate how radio poetry has been shaped by the requirements of the ear and the peculiar resources as well as limitations of broadcasting.

The one aspect in the article that troubles me is what I take to be an unduly sanguine note, as if the author were basing his conclusions on the state of radio ten or fifteen years ago. Radio literature, I am afraid, no longer bears the promise it had thirteen years ago when Archibald MacLeish turned to the theatre of the air. Nail mentions MacLeish in support of his espousal of radio literature. He is, unfortunately, speaking of an earlier MacLeish. Today, Archibald MacLeish dismisses radio drama as 'vaudeville of the air.' The truth of the matter is that the experimental program has just about disappeared; the advertising agencies have complete control of the air, and drama today must fit into the rigid pattern of innocuous family entertainment. Rarely is there room for anything so iconoclastic as a radio verse play. The NBC Radio Guild is no more. The Columbia Workshop has given way to more lucrative programs. The radio poets, for the most part, have turned to different fields.

Besides, all attention is now fixed on television. Here experimentation is still going on. We still have old motion pictures, imitations of radio plays, and a few attempts at an original television theatre. CBS projected a series of dance interpretations based on original stories, indicating that television could be a natural medium for a poetic dance drama. The NBC network inaugurated the Academy Theatre, a series of eight experimental dramatic shows under the direction of Curtis Canfield, Professor of Dramatics at Amherst College. Thus, it would seem that television is recapitulating most of the history of radio drama in order to find its own techniques.

Inasmuch as the history of broadcasting encompasses a mere thirty years, it may be considered presumptuous to discuss a radio literature. The machine age, however, has accelerated the pace of literature. The motion picture has proved how quickly a new art form can develop. The rise of radio has been even more meteoric. While it is undeniably depressing to record promise hardening into failure, the literary historian finds the rapid growth of a broadcast literature an exhilarating situation, for in the space of a generation he can graph the rise and fall of a new art form. At the beginning he can detect the faltering, the floundering, and the tentative experiments. Then the requirements of

the ear begin to mold the form of the radio play, and he notes the development of a literature written for the theatre of the ear. For a while radio promises exciting opportunities for the writer, particularly for the poet, whose original province was the ear, and whose voice little by little was stifled by the printed page. Then the pattern begins to harden, the experimenters slacken, and opportunity is killed by the rigidity of the stereotype. And now we turn to television and the rise of a newer art form and a new literature. Perhaps at our accelerated rate of progress, we may have to record its decline in a decade or two. Thus the opportunities for an original radio poetry and drama seem lost, although occasionally we can still detect in a few lines in a radio play or documentary the poet's need to beat the rhythms of poetry on the magnificent tympanum of the ear.

Nevertheless, I do not wish to imply that radio drama is dead. Perhaps the emphasis on television will permit radio to experiment once more. Educational stations can be expected to point the way. And certainly schools and colleges should study radio drama to obtain new insight into the development and growth of literature. (I discuss this phase of the subject in an article in the January issue of the *English Journal*, The Radio Play as an Introduction to Drama.)

In closing, please allow me to question briefly a few points in the article:

1. Arch Oboler's name is misspelled several times.

2. Most critics, I am afraid, would hardly subscribe to Nail's statement: 'The reputations of the established authors, such as Archibald MacLeish, Stephen Vincent Benét, Alice Duerr Miller, have grown as a result of radio.' Interesting though their radio work is, I think it would be better to say 'spread' rather than 'grown' or 'enhanced.'

3. Wishengrad's statement, which Nail seems to accept, 'For radio does not create a culture, it expresses it,' begs the question. A mirror of culture becomes part of the culture. The radio and the motion picture are essential parts of our culture today. Culture, in a real sense, is a long corridor of mirrors.

MILTON A. KAPLAN,
New York, N. Y.

A PROGRAM FOR PUBLIC SCHOOL TEACHERS

All of us who are associated with speech activities at the college and university level recognize that a majority of the students who enroll in our classes have had little or no speech training while in high school. This lack of background on the part of beginning students is one of the problems about which we are most concerned. We are quick to blame the secondary school for failure to develop an adequate curricular and extra-curricular speech program for students, but in many cases we teachers of speech on the college level fail to take any positive steps ourselves toward the improvement of this condition. It is the purpose of this article to suggest one possible course of action which has been helpful in creating more interest in speech education among public school teachers in the Los Angeles area.

I

The need for a more extensive program of secondary school speech education exists in many states, and California is no exception in this respect. A survey was conducted by the writer[1] during

[1] Waldo Phelps, A Survey of Speech Education in the Public Senior High Schools of California, (unpublished Doctoral dissertation, The University of Southern California, 1949).

the Spring Semester of 1948 to ascertain the status of speech education in the public senior high schools of the state. Data were gathered by means of personal interviews from one-fifth of the schools. To secure a representative sampling, the eighty-four schools included in the study were carefully chosen so as to match closely the total state-wide distribution both as to geographic areas and size of schools. A few of the findings are presented here as typical examples which show the lack of a well developed speech education program throughout the secondary schools of California.

1. Only 7.5 per cent of all students were enrolled in a speech class, with slightly more than 85 per cent of these classes scheduled on an elective basis, and less than 15 per cent as required speech work.

2. Approximately 3.2 per cent of all teachers were teaching speech, with .7 per cent on a full-time speech schedule, and 2.5 per cent on a part-time speech schedule. In this latter group the majority of the assignments were for only one or two periods of speech teaching in a six or seven period day.

3. Three schools out of every four included in this study had no arrangement of any type for speech clinic assistance, and thus were doing nothing to aid students with defective speech. Throughout California less than .5 of one per cent of the students—a total of 265 students out of the 101,729 included in the study—were being given clinical assistance, and this help was limited in most cases to one period a week of group work.

4. Approximately 26 per cent of the speech instruction was provided by teachers with a speech major, whereas 31 per cent was provided by teachers with a speech minor, 34 per cent by teachers with less than a minor, and 8 per cent by teachers with no formal speech training. These figures speak for themselves.

Recent studies in other states, including the research of Reutter in South Dakota,[2] Lynch in Pennsylvania,[3] Mackin in Michigan,[4] Schultz in Ohio,[5] Anthony in Alabama,[6] Trione in Wisconsin,[7] Petty in Kansas,[8] and Purcell in New Mexico[9] point to the conclusion that the situation in California unfortunately is not an unusual one.

In the development of a long-term program for the improvement of speech education in the public schools it is the responsibility of college and university speech departments to help make present public school teachers and administrators more interested in speech. We must more adequately inform officials about our work, and continually demonstrate to teachers the wisdom of studying in our departments as a regular part of their in-service training program.

[2] Delbert Reutter, An Analysis and Evaluation of the Speech Courses in the Secondary Schools of South Dakota, (unpublished Master's thesis, University of South Dakota, 1937).

in the High Schools of Pennsylvania, (unpub-

[3] G. K. Lynch, A Survey of Speech Education in the High Schools of Pennsylvania, (unpublished Master's thesis, Pennsylvania State College, 1949).

[4] Edward Mackin, The Status of Speech Education in Michigan, (unpublished Master's thesis, Wayne University, 1940).

[5] Dorothy Schultz, The Status of Speech Education in the Secndary Schools of the Northeast Educational District of Ohio, (unpublished Master's thesis, Ohio State University, 1940).

[6] Nina Jo Anthony, A Survey of Speech Education in the Secondary Schools of Alabama, (unpublished Master's thesis, University of Alabama, 1941).

[7] Phyllis Anne Trione, A Survey of Speech Education in the Small High Schools of Wisconsin with Implications for Prospective Teachers of Speech, (unpublished Master's thesis, University of Wisconsin, 1941).

[8] Mary Deane Pett, Status of Speech Education in the High Schools of Kansas, 1943-44, (unpublished Master's thesis, University of Denver, 1944).

[9] Marian Helen Purcell, A Survey of Speech Education in the Public High Schools of New Mexico, (unpublished Master's thesis, University of Denver, 1946).

2

As a first step toward the improvement of speech education in the Los Angeles area, the Speech Department of the University of Southern California offered a workshop in speech for public school teachers on a Saturday morning in May of 1948. The program consisted of a series of short talks by department members from all areas of the field. Some 75 teachers attended this first experimental meeting, and their response was so enthusiastic that it was decided to expand and improve the program for the following year. Arrangements were worked out with the Los Angeles County Superintendent of Schools for the granting of three institute credits to teachers throughout the county who attended the three hour program. This meeting began with one general keynote session, which was held during the first hour. This was followed by section meetings during the next two hours. Several alternatives were scheduled during each of these hours, each teacher selecting meetings most appropriate to his needs. Here is a copy of the program as it was presented:

Meeting A: 9:30-10:30, General Assembly

Chairman: Alan Nichols, Professor of Speech.

Topic: Importance of Speech Teaching in a Democracy.

Speaker: C. C. Trillingham, Superintendent, Los Angeles County Schools.

Meeting B: 10:40-11:40, Section Meetings.

Section one: Group Discussion Techniques for the Secondary Schools. Milton Dickens, Associate Professor of Speech.

Sectin two: Integration of Speech Education into the Elementary School Curriculum. Conran Wedgberg, Lecturer in Speech.

Section three: Teaching of Drama in the Secondary School. James Butler, Associate Professor of Drama.

Section four: Use of Speech Equipment in the Classroom and the Clinic. Joseph Johnston, Assistant Professor of Speech.

Meeting C: 11:50-12:50, Section Meetings.

Section one: Development of a Public School Speech Correction Program. Lee Edward Travis, Professor of Speech.

Section two: Educational Use of Radio in the Public Schools. Willian Sener, Associate Professor of Radio.

Section three: Creative Speech Activities for Children. Cloyde Dalzell, Associate Professor of Speech.

Section four: Evaluation of the Forensic Program in the Secondary Schools. W. Charles Redding, Assistant Professor of Speech.

Section five: The Teaching of Public Speaking in Secondary Public Schools. Waldo Phelps, Lecturer in Speech and Education.

This second workshop, held on Saturday, November 6, 1948, attracted over 250 teachers and administrators from the Los Angeles County area. A similar program was offered again in 1949. Much tangible good already has resulted from these meetings.

Public school administrators have been given a valuable overview in the general area of speech, and helpful personal relationships between speech department staff members and Los Angeles County School officials have matured during the past two years.

A number of future developments may grow out of such a program. With the institute program for teachers as a first step, it should be possible for the Speech Department of the University of Southern California to expand its curricular offerings in speech education. It is possible to foresee the time when the department will be able to participate in significant fashion in the teacher-training work carried on by the School of Education. Eventually a summer workshop for students, teachers, and administrators may be initiated. A comparable long range program also is being contemplated by the speech staff at the University of California at Los Angeles. Thus this work goes forward to improve speech education in the public schools in California.

WALDO W. PHELPS,
University of California at Los Angeles

MID-CENTURY SPEECH CONFERENCE

The Mid-Century Speech Conference of the SPEECH ASSOCIATION OF AMERICA which is to be held this year at the Hotels Commodore and Roosevelt in New York City on December 27, 28, 29, and 30 promises to be the largest and most interesting in the Association's history. SAA is meeting jointly with the American Educational Theatre Association, the Committee on Debate Materials of the National University Extension Association, and the National Thespian Society. Joint programs have been planned with the National Society for the Study of Communication, the National Discussion Foundation, the American Forensic Association, the New York Society for General Semantics, and the American Dialect Society.

Eight general sessions and more than a hundred sectional meetings covering all of the areas of the field of speech will feature addresses, demonstrations and discussions by specialists from educational institutions from every part of the country. Representatives of the United States government, the United Nations, and many national and international organizations will take part.

The main speaker at the Associations Luncheon at which SAA will honor its founders and early officers will be Senator Wayne Morse of Oregon, a former professor of speech. Such prominent educational leaders as Earl J. McGrath, United States Commissioner of Education, and Willard E. Givens, Executive Secretary of the National Education Association, will make important contributions to the convention program.

Other speakers prominent in professions closely related to the field of speech will include such figures as Foy D. Kohler, Director of the *Voice of America;* William Agar, Department of Public Information of the United Nations; Victor Reuther, United Automobile Workers; Chester I. Barnard, the Rockefeller Foundation; Mrs. Lois S. Johnson, Editor of the American Junior Red Cross *News* and *Journal;* Clyde Kluckhohn, Professor of Anthropology, Harvard University; Albert Crews, the Protestant Radio Commission; Dr. R. J. McCracken, Riverside Church, New York City; Thomas C. Pollock, Dean of Washington Square College, New York University; and such famous figures in the fields of radio, television and theatre as Lowell Thomas, Charles A. Siepmann, Paul Lazarsfeld, Worthington Miner, Barrett H. Clark, and Robert Edmond Jones.

Papers and discussions covering a wide range of topics will be featured at a number of sectional meetings on the Linguistic and Scientific Aspects of Speech; Speech and Hearing; Pathology and Therapy; Oral Reading and Interpretation; Radio and Television; Theatre; Speech Education; and Rhetoric and Public Address.

Many special events have been planned for the entertainment of the membership during their stay in New York City, including conducted tours of the United Nations and Downtown Manhattan. The Languild Convention Service will cooperate with our convention committees in obtaining tickets for theatres, concerts, television and radio broadcasts, and information about restaurants, night clubs, shopping, exhibits, museums, transportation, and sightseeing *free of charge* to our members.

Although the members of SAA and AETA will have received the summer brochure announcing the convention, your cooperation in urging the members to call to the attention of their colleagues and friends the features of the Mid-Century Speech Conference will be

deeply appreciated by the convention committees.

JOHN B. NEWMAN
Public Relations Committee, SAA
Queens College

TOOLS OF THE TRADE

The Editor has set aside this space for shop talk about equipment. He and I think that a great many members of the SAA will welcome a deparment in the QJS where they will find discussions of new developments, news of new devices as they appear on the market, exchanges of experience, and answers to questions about equipment for teaching and research in speech.

You are invited to ask questions, raise problems, and describe your own triumphs and disappointments with equipment for the benefit of all of us. I have undertaken to gather and discuss the equipment news and to find the answers to questions of general interest. We are indebted to Professor Harry M. Williams of Miami University for the apt title.

Recording Equipment

Without doubt the equipment of widest interest to teachers of speech is the apparatus for recording and reproducing sound. These devices have been improved very greatly since the pioneer Emile Berliner chose the Lord's Prayer for his recitation on a demonstration disk because he was sure that most listeners would recognize the familiar words in spite of the poor reproduction. Credit for the improvement goes to the communications and entertainment industries, which have provided the goals and the incentives.

If you want to hear how much progress there has been since those early days, compare the records of William Ewart Gladstone (1888), P. T. Barnum (1890), Florence Nightingale (1890), or Joseph Jefferson (1899) (available from the Linguaphone Institute, 32 Rockefeller Plaza, New York 20, N. Y.) with this year's Decca long-play releases of T. S. Eliot's 'The Cocktail Party,' or the Pulitzer Prize play, 'Death of a Salesman.'

Teachers of speech and students of phonetics have made use gratefully of whatever recording and reproducing equipment was available to them since the earliest days of the recording era. Herman and Bavier in Europe, and E. W. Scripture in this country were among the first to enlarge the waves from phonograph records for measurement and study. Tracings of the waves from Joe Jefferson's recitation of 'Who Killed Cock Robin' were published by Scripture in 1903.

The ear recognized pitch, stress, rate, rhythm, and pronunciation well enough so that the equipment of those days could be used for classroom instruction in speaking, for dictating letters in business offices, and for home study of foreign languages. Many of us are old enough to remember the black wax cylinders in their felt-lined cardboard containers, and the stethoscope-like listening tubes attached to the playback machine.

It was this kind of machine that one teacher was talking about when he wrote, in the *Public Speaking Review* of March, 1914, 'I have found the phonograph so useful in my own classes that I mean to make it a permanent part of my classroom equipment.' He went on to complain, however, 'that while pitch, force and time are recorded with absolute precision, there often seems to be a failure in recording quality.'

If the teacher of speech could confine his criticism of delivery to matters in-

volving 'pitch, force and time,' a recording machine of the pre-electrical period might be satisfactory. As a matter of fact, I know some teachers of speech and language who are using very up-to-date machines with similar limitations. One such device is the Brush Mail-A-Voice, which sells for less than $50. It makes records on foldable paper disks coated with magnetic material. Its crystal microphone also serves as the earphone for listening to the record. Another magnetic disk recording machine is the General Electric Play-Talk, developed last year for the toy market. The Play-Talk uses its loudspeaker for a microphone, just like the intercommunicator on the executive's desk. The 2-minute records can be erased and reused, like magnetic tape and wire.

These machines sell on their appeal as novelties. Their usefulness in serious speech work is limited, and no one expects very much of them. But there are much more expensive and much more pretentiously advertised machines with serious limitations, too. One of the services this department proposes to perform is to explain these things, not to the experts in experimental phonetics who know about them already, but to the others in our profession who are frequently at the mercy of the enthusiastic and imaginative advertising copy writers and zealous salesmen.

What is good speech recording?

When the goal is the communication of intelligence, an astonishing amount of distortion and mutilation of speech can be tolerated. Mere recognizability of speech is achieved when only a fraction of the audible content of the original performance is reproduced even when it is accompanied by a good deal of adventitious noise and clearly audible added products of distortion. If this were not true, many telephones and dictating machines would be useless. It would be economic suicide for the telephone companies or the manufacturers of dictating machines to attempt to supply Cadillac-type equipment to do a Jeep-type job.

When the goal is entertainment, pleasing rather than faithful reproduction is desired. 'Microphone technique' and other forms of technical trickery can be used to make the reproduction sound better than the original performance. Hollywood has a very special voice recording problem because the voices of the actors are reproduced in the theatre at a level very much higher than the level of the original performance. This circumstance makes completely faithful reproduction completely impossible, and the technicians go to great lengths to remove the boominess of bass voices and the unnatural sibilance of dialogue played back at high levels. Fortunately for Hollywood, we in the audience have learned to accept the giant voices even though they are not completely natural, just as we accept the giant, unnatural faces in closeups on the screen.

In our daily work in speech classrooms and clinics, we need recordings that are better than merely intelligible, so we cannot accept the standards of the communications industry. We are not interested in making recordings that make poor voices sound good (or good voices better), so we cannot use the standards and techniques of the entertainment industry. Recording is done in speech classrooms, clinics, and laboratories for a number of purposes, all of which would be ideally served by completely faithful reproduction of the original sounds. Such reproduction is, of course, not obtainable in the present state of the recording art, but fortunately some of our purposes are adequately

served by equipment which falls considerably short of the ideal.

In public speaking or interpretative reading classes, for example, it is not absolutely necessary to have equipment which will reproduce 'south' and 'souse' distinguishably, because the context will tell the listener which word was spoken. On the other hand, in a speech improvement class or a speech clinic it would be highly desirable to be able to distinguish not only between 's' and 'th' sounds but also between acceptable and unacceptable varieties of the 's' sound. This would require equipment of very high quality as well as some skill and care in making the recording. In the speech laboratory, when we record speech for subsequent measurement and analysis of its physical characteristics we would like to be certain that all of the things we want to measure are present in the recording exactly as they were in the original sounds.

Why can't we have perfect recordings?

Last winter I attended a series of thirty-two lectures on the elements and practice of sound recording presented under the auspices of the New York Chapter of the Audio Engineering Society. The lecturers were not theorists but practising engineers and technicians with no illusions about perfection. They are accustomed to dealing with the realities of sound recording under the everyday pressures of making a living at it in a highly competitive environment. They discussed a great many problems of mechanical, magnetic, and optical recording processes. One lecturer described eleven problems common to all recording processes without mentioning the limitations of associated equipment such as microphones and loudspeakers. These are the eleven factors that stand between practice and perfection: response uniformity, distortion, ground noise, modulation noise, irregularity of motion, transient effects, recording characteristics, aging and wear of the record, failure of the reproducer to follow the recorded signal, space acoustics, and duplicating methods.

What ought we to expect?

The performance of a recorder can be described in terms of the items just listed—how nearly uniform is its frequency response, what percentage of its output consists of distortion products generated within the machine, how does the intensity of the noise (hum, rumble, hiss) produced by the machine compare with the intensity level of the desired signal, by what percentage does the motion of the disk or tape depart from uniformity of speed, and so on.

These quantities can be measured, and different machines can be compared by comparing the numerical values. Some manufacturers use such figures in their advertisements to show just how their machines can be expected to perform. Other manufacturers, less candid or less conservative, describe their machines in figures which perhaps represent their hopes, but certainly do not represent guaranteed performance. Frequently these figures refer to the included amplifier and recording and reproducing heads without taking into account the cheap little microphones and loudspeakers furnished with the machines. The manufacturers are safe in the knowledge that very few of their customers have the means of checking the claims. Still other manufacturers use adjectives instead of figures, assuming that their customers would not know what the figures meant, anyway. That assumption is undoubtedly true for most of their prospective buyers. But teachers of speech, who use recording machines professionally and not for

their casual amusement, ought to be better informed, and they can be.

At the annual meeting of the Eastern Public Speaking Conference last April, Mr. C. J. LeBel proposed some tentative minimum performance standards for educational recording machines in a paper which I hope will be in print as soon as these words are. Mr. LeBel is a professional engineer and consultant on recording who is in a position to tell us what is possible and practical and what is available if we know enough to ask for it. We, as users of recording equipment for the particular purposes of our profession, ought to be in a position to say what we need and whether these proposals actually meet our special requirements. I urge everyone to read Mr. LeBel's article, and I especially urge those who have the necessary research facilities to subject the proposals to experimental verification and refinement.

If we could develop and agree upon sets of minimum performance standards for the recording and reproducing machines we use in our several kinds of work, we would not only protect members of our profession from the costly disappointments that result from buying unsuitable machines, but we might also provide important guidance for the designers and manufacturers of recording machines for school use. I am sure they would rather know what we require than guess at what they can sell us. Caveat Emptor!

In the meantime, each of us takes his own risks, and every man is his own Columbus. The reports of such organizations as *Consumers' Union* and *Consumers' Research* do not help us much because they do not attempt to examine all makes of machines, and, of course, they are not acquainted with our professional requirements. General considerations are discussed in the pamphlets published by the National Research Council's Committee on Scientific Aids to Learning *(Sound Recording Equipment for Schools,* 1940, and *School Recording Techniques,* 1941, as well as the earlier *Phonographs and Broadcast Receivers for School Use).* More recent (and more general) is the report called *School Sound Recording and Playback Equipment,* published in 1947 by the Joint Committee on Standards for School Audio Equipment of the U. S. Office of Education and the Radio Manufacturers Association.

After twenty years of Competition in the manufacturing of instantaneous disk recording equipment, the surviving manufacturers are relatively few and most people know which are the most reliable. In the magnetic recorder field, the situation is still 'fluid,' as the war correspondents say. There are two or three dozen brand names. The same tape transport mechanism may show up under several different names with different associated circuits and components of varying quality.

All of these machines work, to be sure, but no one can tell which of them will become orphans, abandoned by the manufacturers so that replacements for worn parts will be impossible to obtain by the time they wear out.

In all this confusion be very cautious about bargains. If you buy by mail from a distant source, you may get a bigger discount but you may find it harder to find a service man who will take responsibility for the maintenance of the machine in good repair.

And, finally, anyone who buys a recorder because it is cheap is like anyone who marries for money—he deserves everything he gets, and he usually gets just what he deserves.

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NEW BOOKS IN REVIEW

DOUGLAS EHNINGER, *Editor*

SOURCE MATERIALS FOR SPEECH AT THE COLLEGE LEVEL

The purpose of this survey is to acquaint the beginning teacher of speech with the available texts and materials in public speaking, argumentation, discussion, and debate.

No claim can be made that this list of materials is complete, but the writer has attempted, in conference with the members of a graduate seminar, to provide an adequate representation of recent publications.

The method of developing this survey has been through a series of general classifications, even though it is realized that in many instances the same materials could be included in several different categories. In general, textbooks on speech appear to reflect the views of the following schools of thought:

1. Public speaking as the oral communication of ideas,

2. Speaking proficiency through the development of skills,

3. Speaking proficiency through personality development,

4. Speech training as an integral part of general education. Public speaking books have been classified further according to size, i.e. extended and abbreviated texts. Special sections have been included on workbooks, books for professional groups, those dealing with discussion and debate, and general speech bibliography.

Extended Texts for First Year Public Speaking

The following selection, from a wide range of published works, aims to give examples of varying approaches to the subject of public speaking and to acquaint the beginning instructor with different points of emphasis.

Bryant and Wallace,[1] Weaver,[2] Soper,[3] and Winans[4] deal primarily with speech composition and the organization of ideas, with much of their space devoted to rhetorical principles. They advance the student from simple, one-point speeches to more complex problems in persuasion. Exercises and illustrations accompany this development. An excellent treatment of advanced composition and organization, developed along psychological and rhetorical lines, will be found in Brigance.[5]

Some texts survey many aspects of oral communication and are designed to serve as first year introductions for students who will consider special applica-

[1] Donald C. Bryant and Karl R. Wallace, *Fundamentals of Public Speaking*. New York: D. Appleton-Century Company, 1947; pp. xii +580. $3.00.

[2] Andrew T. Weaver, *Speech: Forms and Principles*. New York: Longmans, Green and Company, 1942; pp. x+437. $3.00.

[3] Paul L. Soper, *Basic Public Speaking*. New York: Oxford University Press, 1949; pp. xxi+394. $2.50.

[4] James A. Winans, *Speech Making*. New York: D. Appleton-Century Company, 1938; pp. x+488. $2.50.

[5] William Norwood Brigance, *Speech Composition*, New York: F. S. Crofts, 1937; pp. lx+385. $2.50.

tions in other college courses. The virtue of these books lies in their diversity, but certain phases of the subject are bound to receive less extensive treatment in a survey than they do in more specialized works. Baird and Knower,[6] and Thonssen and Gilkinson[7] are diversified survey texts. Sarett and Foster,[8] Crocker,[9] and Monroe[10] apply the findings of psychology to speech organization and present the problem in terms of audience motivation, emphasizing freedom and simplicity in delivery rather than the management of complex ideas. Although they provide sufficient theory, they are based on simple, sensible principles. They are good, straight, lively, teachable texts, with abundant illustrations. Borchers and Wise[11] might be preferred by teachers who desire to stress the mechanical approach.

The place of speech in the general education program is a special concern of Baird and Knower[6] and of Thonssen and Gilkinson.[7] These next texts explain the social process of speech in relation to the common objectives of general education. Thonssen and Gilkinson[7] find in speech a means of stimulating and controlling environment. They indicate its significance as a separate course by developing its ancient heritage and by recalling rhetorical, psychological, and social principles into its purview. Another text that should be mentioned in this category is the revised edition of *The New Training for Effective Speech* by Oliver, Cortright, and Hager.[12]

The acquisition of speaking skill is the principal concern of the historically important text of Woolbert[13] and also of the more recent book by Sandford and Yeager,[14] which clearly presents the elements of composition and organization, and includes excellent chapters on the business interview and on discussion and conference. Andersch and Staats[15] provide analyses of audience psychology as a guide to the speaker's methods of presentation and delivery.

The theory of speech making, again from the viewpoint of applied psychology, is the subject of more than half the text of Oliver, Dickey, and Zelko.[16] Elements of planning, developing, and presenting speeches are well illustrated.

A new survey by Williamson, Fritz, and Ross,[17] in addition to good chapters on composition, organization, and delivery, offers extensive material on vocabulary development and adds an interesting chapter on the use of the dictionary. Wells and Knoll[18] furnish val-

[6] A. Craig Baird and Franklin H. Knower, *General Speech: An Introduction*. New York: McGraw-Hill Book Company, 1949; pp. lx+500. $3.50.

[7] Lester Thonssen and Howard Gilkinson, *Basic Training in Speech*. Boston: D. C. Heath and Company, 1947; pp. viii+551. $3.25.

[8] Lew Sarett and William Trufant Foster, *Basic Principles of Speech*. (Revised edition). Boston: Houghton Mifflin Company, 1946; pp. 604. $3.25.

[9] Lionel Crocker, *Public Speaking for College Students*. (Revised edition). New York: American Book Company, 1950; pp. xix+508. $4.00.

[10] Alan H. Monroe, *Principles and Types of Speech*. (Revised edition). Chicago: Scott, Foresman and Company, 1949; pp. xiv+658. $3.00.

[11] Gladys L. Borchers and Claude M. Wise, *Modern Speech*. New York: Harcourt, Brace and Company, 1947; pp. xii+522. $3.25.

[12] Robert T. Oliver, Rupert L. Cortright, Cyril F. Hager, *The New Training for Effective Speaking*. New York: The Dryden Press, 1946; pp. xx+414. $2.75.

[13] Charles Henry Woolbert, *The Fundamentals of Speech*. New York: Harper and Brothers, 1920; pp. vi+383.

[14] William P. Sandford and W. Hayes Yaeger, *Principles of Effective Speaking*. (Revised edition). New York: The Ronald Press Company, 1942; pp. xi+580. $2.75.

[15] Elizabeth G. Andersch and Lorin C. Staats, *Speech for Everyday Use*. New York: Rinehart and Company, 1950; pp. x+218. $2.50.

[16] Robert T. Oliver, Dallas C. Dickey, Harold P. Zelko, *Essentials of Communicative Speech*. New York: The Dryden Press, 1949; pp. vii+338. $2.60.

[17] Arleigh B. Williamson, Charles A. Fritz, Harold Raymond Ross, *Speaking in Public*. (Revised edition). New York: Prentice-Hall, Inc., 1949; pp. xii+400. $3.50.

[18] Earl W. Wells and Paul X. Knoll, *Extempore Speech*. New York: The Ronald Press Company, 1942; pp. xxi+362. $2.50.

uable information on the use of the library in addition to the clearly developed chapters dealing with extempore speaking.

Emphasis on the oral aspect of speech as a skill, which will be found, for example, in Borchers and Wise,[11] is carried even further by Eisenson,[19] who treats voice and diction to the exclusion of materials on organization. Borchers and Wise[11] append a unique treatment of the problem of regional speech.

Although a number of the books already mentioned deal with the speaker's character and personality, Murray[20] is most emphatically personality-centered. It contains extensive performance tests as well as guides to audience analysis. Performance tests are also included in Baird and Knower[6] and Borchers and Wise.[11]

Short Textbooks on Public Speaking

World War II demanded abbreviated courses in public speaking. The time allotted to speech training was short, usually not exceeding one quarter or semester, and written composition was occasionally incorporated into the same course. To meet this emergency, shorter books were written which emphasized the fundamentals of public speaking as they relate to the speaker, the subject, and the audience. Two widely used texts were developed by Monroe[21] and Brigance.[22]

Since the war and concurrent with the growth in popularity of these short, low-priced works, several authors of longer books now offer abbreviated editions to meet today's instructional needs. Representative of these are Bryant and Wallace's *Oral Communication*,[23] Thonssen and Gilkinson's *Basic Training in Speech*,[24] and Monroe's revised *Principles of Speech*.[21]

The organizational aspects of speech making are adequately treated in several texts. Helpful suggestions on research, analysis, and synthesis are contained in McCall,[25] Monroe,[21] Bryant and Wallace,[23] Brigance[26], and Thompson,[27] to name but a few. The last named book also presents a subject index on the cover-back and fly leaf in order to facilitate reference work.

Valuable aids to expedite the student's adjustment to the speaking situation will be found in Thonssen and Gilkinson,[24] McCall,[25] Bryant and Wallace,[23] and Orr.[28] Orr combats stage fright by emphasizing the development of an objective attitude and the desire to communicate.

Effective collegiate and community leadership is facilitated by training in parliamentary procedure. Runion,[29] Dolman,[30] McCall,[25] and O'Neill[31] devote full chapters to this subject.

[19] Jon Eisenson, *Basic Speech*. New York: The Macmillan Company, 1950; pp. xi+344. $3.00.

[20] Elwood Murray, *The Speech Personality*. Chicago: J. B. Lippincott Company, 1944; pp. xii+565. $2.75.

[21] Alan H. Monroe, *Principles of Speech*. Brief Edition. Chicago: Scott, Foresman and Company, 1945; pp. viii+303. $1.50.

[22] William Norwood Brigance, *Speech for Military Service*. New York: F. S. Crofts and Company, 1943; pp. x+150. $1.00.

[23] Donald C. Bryant and Karl R. Wallace, *Oral Communication*. New York: D. Appleton-Century Company, 1948; pp. xi+320. $2.50.

[24] Lester Thonssen and Howard Gilkinson, *Basic Training in Speech*. Brief Edition. Boston: D. C. Heath and Company, 1949; pp. ii+249. $2.25.

[25] Roy C. McCall, *Fundamentals of Speech*. New York: The Macmillan Company, 1949; pp. xii+240. $2.50.

[26] William Norwood Brigance, *Speech Communication*. New York: F. S. Crofts and Company, 1947; pp. vii+220. $1.75.

[27] A. R. Thompson, *Handbook of Public Speaking*. Revised edition). New York: Harper and Brothers, 1949; pp. xix+177. $1.50.

[28] Frederick W. Orr, *Essentials of Effective Speaking*. New York: The Macmillan Company, 1931; pp. xviii+305. $1.40.

[29] Howard L. Runion, *Essentials of Effective Public Speaking*. New York: Longmans, Green and Company, 1948; pp. x+160. $2.00.

[30] John Dolman, Jr., *A Handbook of Public Speaking*. (Revised edition). New York: Har-

Mastery of group discussion techniques and the ability to handle an occasional radio performance will further equip the student for real-life situations. Monroe,[21] Thonssen and Gilkinson,[24] and Brigance[26] provide concise, informative chapters on these two subjects. Glasgow's[32] treatment of radio and discussion is clear and useful. His work should find adherents in both academic and business circles.

Speech models are included in most of the short textbooks. In those surveyed, two methods of presentation have been employed. Brigance,[26] Monroe,[21] Glasgow,[32] and O'Neil[31] have devoted separate sections exclusively to speech models. The texts of the latter two authors have been criticized on the grounds that too much space has been devoted to this subject. The other method of presenting speech specimens has been that of weaving them throughout the text as examples of speech types, etc. Norvell and Smith,[33] Bryant and Wallace,[23] Thonssen and Gilkinson,[24] and McCall[25] exemplify the latter type of arrangement. When set forth in this manner there is more 'exposure' of the speech model and less likelihood that a student will thumb past a concentrated section of speeches that may appear to be extraneous matter.

This brief survey does not pretend to cover the field exhaustively. It should, however, help to establish the character of the short speech textbooks available on today's market. It appears that the abbreviated version is here to stay and that it represents an instructional trend which will bear scrutiny.

court, Brace and Company, 1949; pp. ix+174. $1.15.

[31] James M. O'Neill, *Extemporaneous Speaking*. New York: Harper and Brothers, 1946; pp. viii+418. $2.75.

[32] George M. Glasgow, *Dynamic Public Speaking*. New York: Harper and Brothers, 1950; pp. xii+315. $2.50.

[33] Lee Norvelle and Raymond G. Smith, *Speaking Effectively*. New York: Longman's Green and Company, 1948; pp. xvii+238. $2.75.

Handbooks and Workbooks for Public Speaking Courses

For the teacher who likes to use a manual or guidebook either as a text or as a supplement to one of the longer standard texts, there are several good editions available.

Harry G. Barnes[34] has written a manual for a first course in speech training, which includes much drill material as well as blanks for speech analysis. W. G. Hoffman's *Speaker's Notebook*[35] and his *Public Speaker's Scrapbook*[36] contain many principles and methods supplemented with actual examples and illustrations.

For a book dealing principally with the voice and language problems of public speech, William Duffey's[37] is exceptionally good, and for a brief coverage of formal rhetoric, S. J. Smith's *Precepts of Rhetoric*[38] is recommended.

There are several good workbooks available to the teacher of speech. Clark Carlile's[39] guide is an outline for a year's course in public speaking. It includes blanks for student composition and criticism. It also contains an extensive bibliography. Lionel Crocker[40] has pub-

[34] Harry G. Barnes, *Speech Handbook*. New York: Prentice-Hall, Inc., 1941; pp. vi+138. $1.00.

[35] William G. Hoffman, *Speaker's Notebook*. New York: Whittlesey House, 1943; pp. ix+334. $2.50.

[36] William G. Hoffman, *Public Speaker's Scrapbook*. New York: Whittlesey House, 1935; pp. xi+269. $2.50.

[37] William R. Duffey, *Problems in Speech Training*. Minneapolis: Burgess Publishing Company, 1940; pp. 100. $1.50.

[38] Sidney J. Smith, *Precepts of Rhetoric*. Chestnut Hill, Mass.: Boston College Press, 1931. $1.00.

[39] Clark S. Carlile, *38 Basic Speech Experiences: A Guide for Student and Teacher*. St Louis: John S. Swift Company, 1949; pp. xvi+153.

[40] Lionel Crocker, *Workbook in Public Speaking for College Students*. (Second edition).

lished a somewhat similar volume containing sixteen assignments and accompanying work blanks designed to be used with his text, *Public Speaking for College Students.*[9] Gail Plummer[41] offers a syllabus of twenty-one assignments with criticism blanks to accompany *The New Training for Effective Speech* by Oliver, Cortright, and Hager[12]. Another good course guide organized as a series of speech assignments, and including work on discussion and argumentation, is the book by Wilbur Gilman, Bower Aly, and Loren Reid[42]. Alan Monroe and Paul Lull[43] have written a workbook which is organized by topics rather than assignments, and includes blanks for student exercises.

A volume similar to the aforementioned workbooks but concentrating exclusively on criticism and evaluation is Harlan Adam's[44] guidebook. This includes numerous blanks for speech evaluation by the student.

Speech Textbooks for Professional Groups

The recognition of effective group discussion and public speaking techniques as aids to business, industry, and labor has encouraged the publication of books on business speech. Tucker's *Public Speaking for Technical Men,*[45] Sandford and Yeager's *Practical Business Speaking,*[46] Hoffman's *Public Speaking for Business Men,*[47] and Huston and Sandberg's *Everyday Business Speech*[48] are representative texts in this field. Tucker's [45] book is intended primarily for scientists and technologists and is written from their point of view. Audience psychology is the central theme upon which the textual material is developed. Sanford and Yeager[46] present a clear treatment of the various types of business speeches, ranging from the formal speech to instructing employees. The section on personnel and group conferences should prove of especial interest to salesmen. Hoffman's[47] text, which has been recently revised, is based on the assumption that the ideal speech, even when it is concerned with generalities of life and character, is practical in purpose and technical in means. This point of view is supported with helpful suggestions on speaker adjustment, organization, vocabulary building, discussion techniques, radio speaking, etc. Huston and Sandberg's[48] text is aimed not only at the needs of the student but provides helpful suggestions for the teacher as well. Their Forward to the Instructor deals with problems which the teacher must confront and also presents a suggested schedule for a business and professional speaking course. Noteworthy is the authors' recommendation that group discussions precede formal speech making. This procedure is designed to facilitate the emotional adjustment of the speaker.

The books mentioned here will meet

New York: American Book Company, 1949; pp. 94.

41 Gail Plumer, *Syllabus.* New York: The Dryden Press, 1948; pp. 137.

42 Wilbur Gilman, Bower Aly, Loren Reid, *A Course in Public Speaking.* Columbia, Missouri: Artcraft Press, 1937; pp. xii+227. $2.75.

43 Alan Monroe, Paul E. Lull, *Projects in Speech for a Foundation Course.* Boston: D. C. Heath and Company, 1931; pp. v+168. 80c.

44 Harlan M. Adams, *Speech Guide for Listeners and Speakers.* Stanford, California: Stanford University Press, 1940; pp. vi+80. 90c.

45 S. Marion Tucker, *Public Speaking for Technical Men.* New York: McGraw-Hill Book Company, 1939; pp. xv+397. $3.00.

46 William P. Sandford and W. Hayes Yeager, *Practical Business Speaking.* New York: McGraw-Hill Book Company, 1937; pp. xi+316. $3.00.

47 Willian G. Hoffman, *Public Speaking for Businessmen.* New York: McGraw-Hill Book Company, 1949; pp. xiii+405. $3.50.

48 Alfred D. Huston and Robert L. Sandberg, *Everyday Business Speech.* New York: Prentice-Hall, Inc., 1943; pp. xv+302. $3.65.

the requirements of most courses devoted to business and professional speaking. Furthermore, they will serve as a basis for evaluating the other business speech textbooks which are available.

Textbooks On Discussion

The teacher who is planning to offer courses in group discussion will find an increasing number of new and revised books from which to choose. One of the more comprehensive is McBurney and Hance, *Discussion in Human Affairs*,[49] which presents a broad theoretical basis as well as discussion procedures. Two other well balanced general works are those of Pellegrini and Stirling[50] and Ewbank and Auer.[51] These three seem to contribute a vital, refreshing approach to the subject and should be welcomed by the beginning teacher. Garland and Phillip's *Discussion Methods*[52] also presents the various types of discussion. Baird offers an excellent treatment of discussion in *Argumentation, Discussion, and Debate*.[53]

Teachers desiring an emphasis on discussion leadership should find their needs satisfied by Leigh,[54] Utterback,[55] or Jones.[56] The first two furnish a good background in principles and methods, while the third constitutes a condensed practical manual for rapid and thorough training in parliamentary procedure, employing visual aids and dramatized instructions. Also falling into this category is Wagner and Arnold's new treatment, *Handbook of Group Discussion*.[57]

An excellent book to supplement more formal texts in general or advanced courses in discussion is Lasker's recent *Democracy Through Discussion*[58] which attempts to relate discussion techniques to the preservation of the American way of life.

For stimulating though perhaps more subjective treatments of discussion methods in special fields, the careful teacher will not overlook Busch[59] and Walser.[60] These smaller volumes offer practical suggestions for problem solving by conference and other discussion techniques in civic and industrial affairs. Another compact, dynamic handbook on group thinking and conference patterns is Fansler's *Creative Power Through Discussion*.[61]

Argumentation and Debate

Many of the early debate books were developed with a strong emphasis upon the techniques of argumentation and logic; and some of the recent editions

[49] James H. McBurney and Kenneth G. Hance, *Discussion in Human Affairs*. (Revision of *Principles and Methods of Discussion*). New York: Harper and Brothers, 1950; pp. viii+432. $3.00.

[50] Angelo M. Pellegrini and Brents Stirling, *Argumentation and Public Discussion*. Boston: D. C. Heath and Company, 1936; pp. xv+415. $1.80.

[51] Henry Lee Ewbank and J. Jeffery Auer, *Discussion and Debate*. New York: F. S. Crofts and Company, 1941; pp. xii+524. $2.50.

[52] J. V. Garland and Charles F. Phillips. *Discussion Methods*. New York: The H. W. Wilson Company, 1938; pp. 330. $1.25.

[53] A. Craig Baird, *Argumentation, Discussion, and Debate*. New York: McGraw-Hill Book Company, 1950; pp. x+422. $3.75.

[54] Robert D. Leigh, *Group Leadership*. New York: W. W. Norton and Company, 1936; pp. xiv+15-259. $2.50.

[55] William E. Utterback, *Group Thinking and Conference Leadership*. New York: Rinehart and Company, 1950; pp. vi+248. $2.50.

[56] O. Garfield Jones, *Senior Manual for Group Leadership*. New York: Appleton-Century-Crofts, Inc., 1949; pp. viii+133. $2.25.

[57] Russell H. Wagner and Carroll C. Arnold, *Handbook of Group Discussion*. Boston: Houghton Mifflin Company, 1950; pp. v+322. $2.75.

[58] Bruno Lasker, *Democracy Through Discussion*. New York: The H. W. Wilson Company, 1950; pp. 375. $3.50.

[59] Henry M. Busch, *Conference Methods in Industry*. New York: Harper and Brothers, 1949; pp. x+107. $1.50.

[60] Frank Walser, *The Art of Conference*. New York: Harper and Brothers, 1948; pp. xi+206. $3.00.

[61] Thomas Fansler, *Creative Power Through Discussion*. New York: Harper and Brothers, 1950; pp. ix+211. $3.00.

retain the same stress upon argumentation.[62] At the same time, other works are concerned with the strategy and techniques of debating, but with varying emphases upon the relation of debate to persuasion and inquiry.[63]

Because of increased interest in discussion since 1930, textbooks have increasingly been written which combine treatments of discussion and debate.[64] Sometimes these books reflect a desire to present a combined work suitable for courses which deal with both discussion and debate. But more often they stress the interdependency of discussion and debate in their relation to the democratic process.

The teacher of debate, or of debate and discussion, will necessarily recognize the importance of contemporary newspapers, magazines, and documents. But both the inadequacy of many libraries and the labor of research will force him to consult compilations and collections of materials on debate and discussion topics. The best known source is *The Reference Shelf*, a yearly collection of seven or more books on subjects of current social, economic, and political interest.[65] This series has been published since 1908. Collections of debates on current subjects will also be of considerable value.[66]

The teacher who is interested in research and general information on debate practices will find the QUARTERLY JOURNAL OF SPEECH and SPEECH MONOGRAPHS,[67] publications of the forensic organizations,[68] and special magazines such as Nichols'[69] helpful.

BIBLIOGRAPHIES

Speech instruction will be facilitated by reference to some of the excellent bibliographical sources now available. Thonssen and Fatherson's *Bibliography of Speech Education*[70] provides a wealth of reference material in public address, rhetoric, discussion, and debate. References to recent research may be found in Knower's annual Index of Graduate Work in Speech and Drama in SPEECH MONOGRAPHS.[67] Also published in SPEECH MONOGRAPHS is Dow's Abstracts of Theses in the Field of Speech and Drama. In addition, mention should be made of Sutton's *Speech Index*[71] which lists reference material for courses in rhetoric and public address. Perhaps some of the most useful references for research in speech will be found in Haberman's

[62] William Trufant Foster, *Argumentation and Debating*. Boston: Houghton Mifflin Company, 1936; pp. xix+451. $3.25. J. Walter Reeves and Hoyt Hudson, *Principles of Argumentation and Debate*. Boston: D. C. Heath and Company, 1941; pp. 204. $1.28. Lionel Crocker, *Argumentation and Debate*. New York: American Book Company, 1944; pp. x+398. $2.50.

[63] George McCoy Musgrave, *Competitive Debate: Rules and Techniques*. New York: The H. W. Wilson Company, 1946; pp. 161. $1.25. Luther W. Courtney and Glenn R. Capp, *Practical Debating*. Chicago: J. B. Lippincott Company, 1949; pp. xii+308. $3.00.

[64] In addition to the previously mentioned books by Ewbank and Auer, and by Baird see Alan Nichols, *Discussion and Debate*. New York: Harcourt, Brace and Company, 1941; pp x+569. $2.25.

[65] *The Reference Shelf*. New York: The H. W. Wilson Company.

[66] Egbert Ray Nichols, ed., *Intercollegiate Debates*. Vols. 2-20. New York: Noble and Noble. Edith Phelps and Ruth Ulman, eds., *University Debaters' Annual*. New York: The H. W. Wilson Company. Published since 1915.

[67] QUARTERLY JOURNAL OF SPEECH, 1915—. SPEECH ASSOCIATION OF AMERICA, University of Missouri, Columbia, Missouri. SPEECH MONOGRAPHS, 1934—. SPEECH ASSOCIATION OF AMERICA, University of Missouri, Columbia, Missouri.

[68] Delta Sigma Rho publishes *The Gavel;* Pi Kappa Delta, *The Forensic;* Tau Kappa Alpha, *The Speaker;* and Phi Rho Pi, *The persuader.*

[69] *Speech Activities*. Nichols Publishing House, Redlands, California. Formerly published in the title of *Debaters' Magazine*.

[70] Lester Thonssen, Elizabeth Fatherson, *Bibliography of Speech Education*. New York: The H. W. Wilson Company, 1939. A supplement covering the years 1939-49 has recently appeared.

[71] Roberta Briggs Sutton, *Speech Index*. New York: The H. W. Wilson Company, 1935.

bibliography which appears annually in the QUARTERLY JOURNAL OF SPEECH[72, 73]. This source includes listings from the learned journals in speech and also includes references to articles in major language periodicals which are of value to speech teachers and scholars.

REFERENCE BOOKS FOR SPECIAL PURPOSES

Within the space limits of this article it would be impossible to make more than a few concluding remarks concerning the ever increasing number of books which should be of special value to graduate students and teachers in the field of public address. Yet this review would be incomplete if some mention were not made of Thonssen and Baird's *Speech Criticism*,[74] Brigance (Editor) *History and Criticism of American Public Address*[75] a new book, now in press, by Alice F. Sturgis, *Parliamentary Procedure*,[76] and Baird's *Representative American Speeches*.[77]

In spite of some criticism by classical scholars, Thonssen and Baird have prescribed standards for rhetorical criticism through a careful, systematic explanation of the tenets and standards by which speakers and speeches have been evaluated from classical times to the present era. This book might well serve as a guide for the beginning teacher of speech.

Through the energetic editorship of Professor Brigance, the research of a number of scholars in American public address has been published under the auspices of THE SPEECH ASSOCIATION OF AMERICA.[75] Here one may find detailed studies of a number of outstanding American speakers. The two volumes are more valuable as reference material than as texts, however, because many important speakers have, of necessity (because studies were not then available) been omitted.

New projects, such as biographical studies in American public address, case studies, and the history of speech education, are now under way, and should be in print within the next two years. All of these are being developed under the auspices of the SPEECH ASSOCIATION OF AMERICA.

Parliamentary Procedure,[76] by Alice Sturgis, is noteworthy because it is the result of actual field study in labor union meetings, law courts, and business organizations to determine what rules of parliamentary procedure are in practice today. It proceeds from the basic principles of traditional parliamentary procedure to the hundreds of rules which derive from these principles.

A. Craig Baird's *Representative American Speeches*[77] is valuable to teachers who find it desirable to explain speech making through contemporary speech models. Professor Baird's judgment and insight are revealed through his selection of present day speeches.

LELAND T. CHAPIN,
Stanford University

[72] Frederick W. Haberman, ed., A Bibliography of Rhetoric and Public Address for the Year 1949. QJS, 36 (April, 1950), 141-63.

[73] Frederick W. Haberman, A Bibliography of Rhetoric and Public Address for the Year 1948. QJS 35 (April, 1949), 127-48.

[74] Lester Thonssen and A. Craig Baird, *Speech Criticism*. New York: The Ronald Press Company, 1948; pp. xvi+542. $5.00.

[75] William Norwood Brigance, ed., *History and Criticism of American Public Address*. 2 vols. New York: McGraw-Hill Book Company, 1943. $11.00.

[76] Alice F. Sturgis, *Parliamentary Procedure*. New York: Whittlesey House. In press. $2.50 tentative.

[77] A. Craig Baird, ed., *Representative American Speeches*. New York: The H. W. Wilson Company. Published annually.

THE ELIZABETHAN HOUSE OF COMMONS. By J. E. Neale. London: Jonathan Cape, 1949; New Haven: Yale University Press, 1949; pp. 455. $5.00.

Students of British oratory will be especially interested in this book by J. E. Neale, Astor Professor of English History in the University

of London, a great Elizabethan scholar who has 'been hunting Elizabethan parliamentary documents all [his] professional life.' Many in our field have already been introduced to the work of Professor Neale through his biography of Queen Elizabeth; his numerous articles in the *English Historical Review*, especially those on Peter Wentworth; and his authoritative treatment of the privilege of free speech in the British parliament (in *Tudor Studies*).

The Elizabethan House of Commons is not a chronological story of Elizabethan parliaments, nor is it a constitutional history. 'In addition to a study of the membership of parliament,' says Professor Neale, 'the book aims at conveying a picture of the House of Commons at work; of its officials, its ceremonies, its procedure, its manners and conventions, even the style of speaking there.' It is precisely such a picture that the student of oratory in this period needs, and which heretofore has been impossible for him to come by. Now, from a wealth of original source materials, with considerable emphasis on diaries and speeches, we are given, in a beautifully simple and economical style, the picture in intimate detail.

In his study of the membership of the Elizabethan House of Commons Professor Neale introduces us to the County—the world of the country-gentlemen—and to the County elections, presided over by the Sheriff, a being full of skullduggery, and 'rarely impartial.' One would not have suspected it possible for a historian to tell a reader more about an Elizabethan election than he could probably find out about a local election in his home town, but it turns out to be possible because the Court of Star Chamber served, for a time, as a tribunal in contested elections, and these election cases, Neale happily reports, 'have provided us with an astonishingly detailed knowledge of the way parliamentary elections were conducted.' In a few instances, he tells us, 'the surviving documents come so near to recreating the whole scene of a contested election, that they must be treated as narratives in their own right.'

In the discussion of the quality of the House of Commons we are reminded that most of the famous men in Elizabethan history sat in parliament. 'Increasing competition for seats operated as a sieve, excluding the indifferent or colourless.' Merely to be of a substantial family was not sufficient qualification for a candidate. The level of education is most noteworthy. By 1593 forty-three per cent of the members possessed a legal education and fifty-four per cent had been to the university or the Inns of Court, or to both. 'Such men spent more and more time in debate. They set and maintained a high standard of oratory.'

To students of British oratory and of the history of parliamentary procedure the last five chapters of Professor Neale's book will be of unusual interest. There is a chapter on the opening of parliament—a splendid ceremony—followed by three chapters on procedure, and a final chapter on the closing of the session. The whole scene comes to life and unrolls before the mind's eye in a way to recall Thomas Fuller's praise of history as a means 'whereby man in some sort may be said to revenge himself of the shortness of his life, and extend the measure thereof to a larger proportion than nature allows him.' In these final chapters Professor Neale has a great deal of information about speakers and their speeches, about rules and conventions and conduct. 'The Elizabethan House of Commons,' he writes, 'had a short way with bores and speeches that annoyed them. They hawked and they spat, they shuffled and they hissed.'

We know all too little about the oratory of this period. 'The standard of speaking in Elizabethan parliaments was high: indeed, parliamentary oratory may be said to have begun its resplendent history in this reign.' The rhetorical critic who undertakes to work in this period will find *The Elizabethan House of Commons* an invaluable aid in discharging his first duty as a critic, which is, in the words of Lord Asquith, 'to put himself, so far as may be, imaginatively at the point of view of his subject, to take into account the antecedents which led up to and the atmosphere which surrounded its production.' Professor Neale promises to give us, in a subsequent volume, the chronological story of Elizabethan parliaments. Let us hope that he may be able to fulfill this promise.

CULLEN B. OWENS,
University of Illinois

SPEECH DEVELOPMENT OF A BILINGUAL CHILD. Vol. 3, Grammar and General Problems in the First Two Years. By Werner F. Leopold. Northwestern University Studies in the Humanities, No. 18. Evanston: Northwestern University, 1949; pp. x+200. $5.00.

SPEECH DEVELOPMENT OF A BILINGUAL CHILD. Vol. 4, Diary From Age 2. By Werner F. Leopold. Northwestern University Studies in the Humanities, No. 19. Evanston:

Northwestern University, 1949; pp. ix+176. $5.00.

With these volumes Professor Leopold completes the monumental and now widely-celebrated study of the speech growth of his English- and German-speaking daughter Hildegard. Although similar studies of a French and of a German child have recently been published, nothing comparable exists in English. It is unique not only in its extraordinary completeness of detail but also in its thoroughly sound and scientific analysis of the recorder data. Here for the first time we have a record, made with the objective precision by a trained linquist, of the entire early speech development of a child speaking English as a native language.

It is true that Hildegard learned German with her English, and that by the time she entered grade school she was a bilingual child. For many users of Leopold's work, especially linguists and those concerned with the teaching of a foreign language, the various problems raised in Hildegard's progress toward bilingualism may well be of paramount importance. But with relatively few though conspicious exceptions the interference of one language with the other apparently had little serious effect upon the child's acquisition of English during the first two years. Until an equally exhaustive study is available of a monolingual English-speaking child, it is possible, therefore, to consider Professor Leopold's extensive monograph primarily from the point of view of Hildegard's English development.

In the first two volumes, published in 1939 and 1947 respectively, Leopold dealt with the lexical and phonetc materials drawn from the painstaking day-by-day observations during the time from Hildegard's birth until her second birthday. In Volume 3 he deals with the grammatical materials and with general language problems raised by those same observations. Unlike the earlier volumes this book is admittedly the record of only the beginnings of one aspect of language growth. By the age of two Hildegard had already fairly well mastered the vocabulary learning process and was well on the way toward mastery of the phonemic patterns of English. But in both syntax and morphology her linguistic power was still but rudimentary. Even so, the volume is of significance as a linguist's analysis and interpretation of this early stage which heretofore has been studied almost exclusively by non-linguists.

The record of syntactic growth reveals the initial use of what is functionally a one-word sentence and the subsequent gradual acquisition of two-, three-, and four-word sentences. Leopold's analysis here rightly is that of the descriptive linguists rather than that which would force the description of the child's speech into the conventional categories of adult language. Verbs, for instance, appeared frequnetly as one-word sentences and did not acquire conventional functional characteristics until combined with a subject in the first two-word sentences. The verb-object pattern was still later in developing, though objects actually had occurred earlier as one-word sentences.

In treating the first attempts at morphological differentiation Leopold finds the evidence pointing to slow learning through phonetic imitation of another speaker and to swift learning only when the child grasped the significance of a pattern into which new words might be fitted. The basic grammatical patterns of English were not, in this case at least, mastered by the age of two, to say nothing of the more complex patterns of German.

Among the more general language problems of the first two years are several of special interest to workers in various fields of speech education. Leopold examines at length the evidence for semantic growth, and attempts to trace carefully the child's progress through both restriction and extension of meaning toward the accepted meanings of the adult world. He then devotes attention to selectiveness of imitation, motivation, gestures, understanding and speaking, echlolia, memory, stages of learning, and bilingualism.

Leopold's evidence supports that of previous students of children's speech in their conclusions that the learning process, while imitative, is to a large extent influenced by active, even deliberate, selection on the part of the child. From among the wealth of models offered by the adult environment the child consciously chooses only those forms and terms which are required by his immediate communicative needs. Leopold then goes on to take issue with Piaget, who has strongly expounded the thesis of the extreme egocentrism of the child. Such unsocial individualism as Piaget postulates would, says Leopold, be a practical bar to the acquisition of language.

With respect to bilingualism Leopold draws the important conclusion that Hildegard's awareness of two languages even by the end of her second year gave her an early freedom from the common dependence upon a one-to-one ratio between word and object. He found her constantly attending more to content than

to form, to the meaning to be conveyed rather than to a specific word for conveying it. The result, thinks Leopold, is early training to think instead of half-mechanically repeating utterances of others, although he admits that for some children with weak personalities bilingualism might lead to serious conflicts. The immediate significance of Leopold's work, however, is as a scientific record; his excursions into the philosophy of language he merely appends to satisfy those readers who are curious about his personal opinion of the relative success and importance of this experiment in two-language teaching.

The fourth and concluding volume of the study offers simply Leopold's unanalyzed diary of Hildegard's speech after her second birthday, together with some supplementary notes about the speech of her younger sister, Karla.

Scholars interested in tracing the later development in morphology and syntax will find the material in this diary, but they must make their own analysis and interpretation. Those interested in the phenomenon of bilingualism will find the diary rewarding in its account of the linguistic effects of Hildegard's six-month visit with relatives in Germany during her fifth year. Leopold records minutely the steps by which German gradually assumed the ascendancy in her speech, and then with equal detail the reverse process upon her return to the family home in Evanston. Some linguistic admixture—lexical and phonetic, syntactic and morphological—occurred in both stages, but at the end of Hildegard's sixth year Leopold's diary indicates her arrival at complete bilingualism. At this time, he says, she had attained fluent control of both languages, with only occasional and momentary interference by either language with the other. The subsequent entries—down to Hildegard's sixteenth year— reveal the continued dominance of English but with the retention of familiarity in German as a result of her father's persistence in conversing with her only in that language.

The care and judgment which Leopold exercised in making this exhaustive study have produced a contribution to the study of language which it is difficult to criticize adversely even in part. Without preconceived theories Leopold has scrupulousy adhered to the record; his many generalizations are carefully limited by the evidence found in that record. The entire monograph has established an exemplary pattern by which other trained linguists in the future can make similar studies and thus eventually provide a corpus of materials for use in the preparation of a general and comparative treatise on the beginnings of human speech.

Both Volumes 3 and 4 have selected and well-annotated bibliographies supplementing those of the earlier volumes, and each is equipped with a copious index to words and topics.

HAROLD B. ALLEN,
University of Minnesota

POWER AND MORALS. By Martin J. Hillenbrand. New York: Columbia University Press, 1949; pp. xiv+217. $3.25.

This is a book by a young man who, since he left college in 1939, has been a United States Foreign Service Officer in Burma, India, East Africa, and Germany. In such an environment he inevitably reflected on the precariousness of our civilization, now faced with the capacity of modern weapons to destroy in a night what it has taken over a thousand years to build. Winning the war, he observes, has not solved our political and social problems. Basic to solving them, he contends, is the problem of power and morals. The possessors of power, in his view, must regard it as a trust to be exercised in the general welfare rather than simply a means to selfish ends. This theory is derived from 'certain basic facts of man's nature and his role in the universe.' They are 'independent of time, place, and circumstance.'

There can be little question in a democratic society with the author's proposition that power must be regarded as a trust to be used in the general welfare. Indeed, it can hardly be considered a proposition, but rather an axiom that needs, not proof, but a schedule of ways and means. The real question, it would seem is *how* can power be so delegated to rulers that it cannot be abused, but must be used in the general welfare? This is the question that haunts the twentieth century, yet the author never quite comes to grips with it. Instead he is concerned with erecting a philosophy that proves the existence of a 'natural law' that is 'universal,' 'immutable,' and 'knowable to all men'—having as a primary principle the existence of a moral order in which man ought to do good and avoid evil.

Judgment of such a book will depend on the reader's educational patterns. Believers in the Great Books theory of education ought to hail it with praise. My own view is frankly critical. To me the author's parade of obvious learning is simply educated sterility. It is a eunich-effort at procreation, predestined to have no effect.

Observe, first, an example of his mode of

development: 'The universe is either rational and purposive, or it is not. If it is not, . . . then true logic rests only with advocates of ruthless *Machtpolitik*, of Machiavellianism . . .' The universe, of course, could be purposive and *not* rational, but I pass that by and come to the main point. I object to the 'either . . . or' complex of formal logic. The influence of 'either . . . or' thinking in Western Civilization, I admit, has been enormous, but scarcely beneficent. It has led to what Bergson states in penetrating fashion to be the laws of dichotomy and double frenzy, and Hillenbrand is following the double frenzy. I would prescribe a reading of Wendell Johnson's *People in Quandaries*.

Observe, next, a typical example of false assumption: 'If the natural law involves a norm of conduct for free and rational men, where is that norm found? Precisely where the ancients and medieval scholastics found it.' Here one makes a double pause. First, look well at that phrase 'rational men.' It appears often in the book. Yet if there be anything that twentieth century research has firmly established—anthropologists, sociologists, and psychologists working independently——it is that man is not rational, but has only limited rational potentialities. He is a product not of reason merely, or mainly, but of urges, drives, instincts, and cultural patterns. An author whose foundations are on the quicksand of man being a rational being is hardly in position to advise man on living in this dangerous twentieth century. He would profit from reading, say, Ruth Benedict's *Patterns of Culture*, Ralph Linton's *The Cultural Background of Personality*, or even Stuart Chase's *The Proper Study of Mankind*.

Second, note the statement that we will find the norm of conduct 'precisely where the ancients and medieval scholars found it.' Now I yield to few in appreciation of our debt to ancient thinkers, but I cannot quite go with an author who ignores the findings of twentieth century investigators on man's norm of conduct. Such a man has studied the pseudo Great Books to the neglect of total available knowledge.

This brings us to the final point, namely that this is a book by a man whose spirit seeks to return, or perhaps escape, to some happier day of the past which, in this day of troubles, is idealized unhistorically.

O how I long to travel back,
And tread again that ancient track! . . .
Some men a forward motion love,
But I by backward steps would move.

The list of modern thinkers whose influence he regards as bad is long, and a few of the names will bear enumerating: Baruch Spinoza, Jean Jacques Rousseau, John Locke, Richard Hooker, Thomas Hobbes, Frederich von Hegel, David Hume, Jeremy Bentham, Karl Marx, Viscount Morley, Charles Darwin, John Stuart Mill, Bernard Bosanquet, Herbert Spencer, William James, William Graham Sumner, A. Lawrence Lowell, John Dewey, Harold Laski, Aldous Huxley, and Bertrand Russell.

It is a suggestive list. Even more suggestive is the list of thinkers whom he mentions with favor: Plato, Cicero, Seneca, Buddha, Thomas Aquinas, The Stoics, The Church Fathers, The Medieval Fathers, and Mortimer Adler.

There will be found educators and—I will not say thinkers, but rethinkers of past thinkers—who will praise such a book. I want to emphasize that by their standard it is well done. In my own judgment, modern education must some day answer, and, in fact, is now answering, for the crime of misdirecting the education of a young man who obviously is as intelligent as this one.

W. Norwood Brigance,
Wabash College

PROPHETS OF DECEIT. A Study of the Techniques of the American Agitator. By Leo Lowenthal and Norbert Guterman. New York: Harper and Brothers, 1949; pp. xvi+164. $2.50.

'Prejudice is one of the problems of our times for which everyone has a theory but no one an answer,' writes Max Horkheimer and Samuel H. Flowerman in their introduction to the *Studies in Prejudice* series. Under their editorial direction, and the sponsorship of the American Jewish Committee, five volumes have been published in an effort to give some clues to an answer for the problem of prejudice. *The Authoritarian Personality, Dynamics of Prejudice,* and *Anti-Semantism and Emotional Disorder,* examine men's predisposition to hostility reactions toward racial and religious groups. *Rehearsal for Destruction* and *Prophets of Deceit* look at the social situations in Nazi Germany and contemporary America to find the mechanisms by which prejudice is molded into overt action.

The villian of the present volume, *Prophets of Deceit*, is the agitator, employing the techniques of persuasion to translate his listeners' uncertain feelings into specific belief and action. The authors have presented a striking illustration of Aristotle's contention that per-

suasion is a skill which can be used for worthy or unworthy ends, that what marks a demagogue is not his skill but his moral purpose.

Unlike Lasswell's largely quantitative approach to the content analysis of propaganda, Lowenthal and Guterman attempt a qualitative analysis of the social and psychological strains of agitation, by means of isolating and describing their fundamental themes. Some twenty-one such themes, with many subcategories, are outlined and illustrated with quotations from the speeches and writings of America's leading pro-Facist and anti-Semitic agitators, including Court Asher, Father Coughlin, Elizabeth Dilling, Joseph E. McWilliams, William Dudley Pelley, Gerald L. K. Smith, and Gerald B. Winrod. (A count of the authors' citations of the evidence reveals a total of 501, 177 being quotations from speeches delivered over the radio, at public meetings, or in street corner harangues.)

In an introductory chapter the agitator is defined as a specific type of 'advocate of change.'

> [But] unlike the usual advocate of social change, the agitator, while exploiting a state of discontent, does not try to define the nature of that discontent by means of rational concepts. . . . The opponent he singles out has no discernibly rational features. His movement is diffuse and vague, and he does not appeal to any well-defined social group. . . . The general purpose of his activity, be it conscious or not, is to modify the spontaneous attitudes of his listeners so that they become passively receptive to his personal influence. . . . He always suggests that what is necessary is the elimination of people rather than a change in political structure. Whatever political changes may be involved in the process of getting rid of the enemy he sees as a means rather than an end. . . . Unlike the reformer or revolutionary the agitator makes no effort to trace social dissatisfaction to a clearly definable cause. The whole idea of objective cause tends to recede into the background, leaving only on one end the subjective feeling of dissatisfaction and on the other the personal enemy held responsible for it.

Amidst the agitator's themes which illuminate economic, political, cultural, and moral grievances, the authors find the only constant elements to be emotional complexes of distrust, dependence, exclusion, and disillusionment. These emotions they predicate as basic to the malaise of modern society, making life for the individual 'a sort of eternal adolescent uneasiness.' The individual's stereotyped projections of the malaise supply the raw materials employed by the agitator. In a diffuse, pseudo-spontaneous, flexible, and personalized pattern the agitator manipulates and modifies, crystallizes and hardens, the audience's feelings which reflect the social malaise. Thus 'malaise give rise to agitation, and agitation battens on malaise.'

Except for the early New Deal years, and those just before Pearl Harbor, the authors observe that the agitator's audience has been limited to a hard core of 'disgruntled old men and frustrated spinsters, cranks, toughies, unemployables, and certain undefined groups . . . often unkindly identified as the lunatic fringe.' But, they warn, the beginnings of European fascism were equally modest, and the American agitator today eagerly pursues his small-scale operations for the misfits and malcontents as a rehearsal for the day of economic crisis when 'the distinction between unemployables and unemployed merges, the middle class loses it security, and the youth its confidence in the future.' Thus they would have their volume stand not only as an analysis of the constant themes of agitation, but also as a preview of a day they hope never comes.

The student of persuasion cannot ignore this painstakingly documented sourcebook of American pro-fascist and anti-Semitic agitation. If it deals with a world he never knew, it is time that he makes its acquaintance. This volume will introduce him to the everyday use of persuasion by the radio demagogue, the rabble-rousing orator, and the streetcorner peddler of discontent.

J. Jeffery Auer,
Oberlin College.

THE ANALYSIS OF PROPAGANDA. By William Hummel and Keith Huntress. New York: William Sloane Associates, Inc., 1949; pp. viii+222. $1.50.

Professors Hummel and Huntress of the Department of English at Iowa State College intend this little book for use in a one-month course in propaganda analysis or as a teaching aid in any course in which the study and evaluation of persuasive material are required.

The body of principles is set out in the first ninety pages. This material presents the advice on how to think straight. In the first of five chapters, General Introduction, propaganda is defined and its media discussed. The second chapter, Myth and Meaning, treats audience

analysis, popular beliefs, and the semantic problems of fact. A sketchy but interestingly illustrated treatment of formal logic appears in Chapter 3. The fourth chapter, Propaganda in Action, lists and illustrates some rhetorical devices and a few fallacies of logic. The final chapter, Why Analyze Propaganda?, draws upon the preceding chapters for the procedures in propaganda analysis.

Slightly more than half of the book is taken by The Reader, a collction of reprinted essays which may be usd by students in applying the principles previously outlined. The essayists represented include Jonathan Swift, Benjamin Franklin, John Steinbeck, Edward Bellamy, and E. B. White. Possibly the most helpful item, from an analytic point of view, is Milton Mayer's How to Read the *Chicago Tribune*.

When one sets out to tell others how to analyze propaganda, he should be expected to define the essential term. The authors define propaganda as 'any attempt to persuade anyone to a belief or to a form of action.' They appear to realize some of the consequences of their amazingly broad definition when they say that we know about the orbit of the earth and the benefits of vaccination 'because we have accepted the propaganda of mathematicians and astronomers . . . . of physicians and bacteriologists. . . .' Lest one doubt their determination to make of 'propaganda' an omnibus term, they go on to say that 'a fish that imitates a rock in order to lure its luncheon a little closer is a propagandist, and so is a physicist who presents the results of his experiments to a group of his colleagues.' But since the universe cannot be analyzed in ninety pages, the authors limit themeselves to such organized activities as those of labor unions, the N.A.M., the Russians, etc. In this reviewer's opinion, they should have consulted the writings of Doob, Lasswell, Henderson, Allport, and other prominent psychologists who have labored to define and explain propaganda.

There is some useful material on the media of communication—newspapers, radio, movies, and the like. One can find, however, no reference to the experimental evidence which indicates the superiority of one medium over the others in certain situations or which gives some insight into the workings of the psychological processes. We are told that 'every individual will have to make his own evaluation of the importance of these media.' He cannot do it.

We are also told that a propagandist's audience is composed of persons who are convinced, undecided, or hostile. The extensive literature on attitude and opinion measurement reveals the inadequacy of this trichotomy. The list of popular beliefs and stereotypes is interesting as illustrative material, but there is no evidence that they are the most pervasive and influential.

In the treatment of the rhetoric of propaganda, the logic-rhetoric dichotomy seems to break down. We find among the rhetorical devices many items which are fallacies. Furthermore, under 'fallacies of logic' we find 'insufficient evidence.' This suggests a confusion of evidence and inference. A few pages later it is noted that analogies are handy and necessary even though they have no probative force. We miss a distinction between literal and figurative analogies. No principles or rules governing analogical reasoning are systematically presented.

The final chapter on propaganda analysis attempts to make the extremely complex socio-psychological process seem simple. In this respect it echoes the naiveté of the Institute for Propaganda Analysis. If one wishes to write a brief primer on propaganda analysis, he ought to express emphatically the limitations of his treatment, indicate some awareness of the psychological research in the field, and make sure that the limited presentation of logic and rhetoric is sound doctrine.

Glen E. Mills,
Northwestern University

THE ART OF SCENIC DESIGN. By Lee Simonson. New York: Harper and Brothers, 1950; pp. 174. $4.50.

This is a companion volume to John Dolman's *Art of Play Production* and *Art of Acting*. According to the dust cover, it provides, 'for little theatres, film and television technicians, local dramatic groups, and college courses in play production and scenic design . . . a practical guide to the principles of theatrical design' and 'the basic techniques of scene shifting and stage lighting,' along with 'an illustrated history of scenic design and theatrical architecture since the Renaissance. . . .'

There are 47 pages of text and 124 of illustrations and commentary. Of the illustrations, forty-eight pages are of historical interest, fifteen relate to theatre architecture, and the rest illustrate developments in scenic design since the turn of the century. Among these are some very interesting combinations of renderings or photos with relevant diagrams, so that one may see both how the setting looked or

was intended to look and how the scenery was set and changed. Altogether, there are more illustrations of all sorts than in any recent book of comparable price.

Unfortunately, many of the illustrations are of inferior quality. Appia's four renderings for *'Tristan and Isolde'* are hardly more than parodies of the plates in the Zurich Folio. Oenslager's renderings for *'Hamlet'* compare poorly with those reproduced in his *Scenery Then and Now*. And Simonson's own settings suffer by comparison with their earlier reproductions in *Theatre Arts Monthly*. Most annoying is a method of reproduction which makes some of the more interesting plans and working drawings extremely difficult to decipher.

In the text the most interesting chapters are those on the development of stage perspective and scene change. The chapters on Appia and Saxe-Meiningen are much like their counterparts in *The Stage Is Set*, but briefer. The nine-page discussion of modern scenery and lighting is scarcely more than one might expect as an introduction to the subject. In general, the dominent idea is that scenic design is an art which is actually practiced in dress rehearsal, and that the preparatory work of sketching, scale-drawing and light-plotting possesses an uncertain value. 'I have never found it practical to diagram the lighting of a production in advance,' says Simonson, unaware of the inconsistency of this attitude with his admiration for Appia and Saxe-Meningen, great plotters both.

As to the intended purpose of the work, I see no way in which it could be employed either as a textbook or as a 'practical guide.' In order to teach scenic design one must first of all find means for accustoming the student to the tremendous amount of sketching and scale-drawing which must precede any attempt to place a setting on a stage. Also, one must provide models of draughtsmanship which are examples, not of what *is* done (God forbid!), but of what *should* be done in the planning of a production. Simonson's scale drawings lack the technical finish to serve as models of draughtsmanship and his curious habit of crowding into one sheet a variety of views and scales, along with instructions to different departments, is one which no beginner should imitate.

The outstanding value of *The Art of Scenic Design* is that it contains a greater number and a wider range of illustrations than can be purchased elsewhere at the price. This fact makes it a good buy for any theatre worker. Its most likely function in instruction in theatre art is as motivational reading, for its abundant illustrations, broad view, and insistence on the pragmatic test should prove a powerful stimulant for the beginning student.

LEE MITCHELL,
Northwestern University

HAMLET'S FATHER. By Richard Flatter. New Haven: Yale University Press, 1949; pp. viii+206. $3.75.

Richard Flatter's attempt to solve the problems of Hamlet is ingenious but not convincing. When he calls the ghost the dominant figure in the play, the figure who initiates and controls the action and who ultimately achieves what victory is achieved, he is taking a stock Senecan device which Shakespeare unquestionably inherited from the *Ur-Hamlet* and raising it to a prominence which it does not deserve. Shakespeare's ghosts are never more than devices used to forward action and to throw light upon the living characters with whom the author is concerned. And in Shakespeare's play it is not ghost's problem which is important; it is Hamlet's. For Mr. Flatter the problem of the play becomes one of strategy: how may a ghost effect the death of his murderer and, at the same time, preserve the life and reputation of the murderer's accomplice. Hamlet becomes a mere instrument controlled and weilded by his father. But the problem of a Shakesperean tragedy is always one of ethical choice; how may Hamlet discharge his duties most effectively. This is the problem of Hamlet.

Mr. Flatter's entire thesis is based upon the supposition that Gertrude was guilty of complicity in the elder Hamlet's murder. This he attempts to prove, but it may hardly be said that he is successful. The truth is that Shakespeare never fails clearly to inform his audience of matters of such importance; he was too great a craftsman to force them to make the subtle inferences by which Mr. Flatter arrives at his conclusion. His thesis is based also upon the supposition that the task imposed upon Hamlet is, by its very nature, an impossible one, for he cannot possibly destroy Claudius without exposing Gertrude to public shame. Why an omniscient ghost should impose an impossible burden upon his son, the author does not explain.

The crucial scene in the play for Mr. Flatter is the closest scene. The ghost, wishing to spare Gertrude, has purposely not told Hamlet of her complicity, but has instead left him to torture himself with suspicion. When Hamlet has determined the guilt of Claudius by means

of the 'mouse trap,' he goes to his mother's closet to resolve his doubts. When Gertrude is on the verge of confessing her share in the murder, says Mr. Flatter, the ghost reappears in order to prevent her from doing so and in order to prevent Hamlet from murdering her, for his concern for the protection of his guilty wife even outweighs his desire for the death of Claudius. This attitude on the part of the ghost represents for Mr. Flatter the highest element of his victory and the philosophical argument of the play: 'the victory of forgiveness over revenge, of love over justice—the victory of the human heart.' The ghost raises his arms towards Gertrude in a gesture of pity and forgiveness and in a plea for reconcilliation, and because she cannot see him and respond, he is filled with sorrow and fades from the room. It is this display of pity for Gertrude that makes Hamlet realize that for him to kill Claudius and still obey his father's wishes is impossible. He then resigns himself to defeat.

When Hamlet returns from England, Mr. Flatter contends, he is ready for death, and he enters into the fencing match with Laertes knowing well that it is a plot against his life and willingly prepared to die. He must first, however, since his father wills it, be reconciled with his mother. Mr. Flatter is correct in perceiving the reconcilliation between Hamlet and his mother, but certainly that reconcilliation springs from Hamlet's realization in the closet scene that his mother is not only innocent of complicity in the murder, but also sincerely repentant for her adultery. Were Gertrude guilty of all which Mr. Flatter lays to her charge, her pardon would be completely inconceivable to an Elizabethan audience.

Hamlet's offer of reconciliation with Laertes, argues Mr. Flatter—largely on the basis of an obvious error in the Folio text—is not directed towards Laertes at all, but is directed towards Gertrude. This is the least convincing of all the author's arguments, and like so many of them, it springs from his unorthodox insistence upon following the Folio text, rather than that of the more authoritative Second Quarto. When the Queen drinks the poisoned wine, however, the great barrier to Hamlet's action disappears, and he is able to kill Claudious, although his own life has been already sacrificed because of the impossibility of the task initially imposed upon him by his father. With the death of Claudius and the forgiveness of Gertrude, the ghost achieves his victory and 'it is the triumph of even-handed justice and of all-forgiving love combined.' This is Mr. Flatter's basic conception of Hamlet.

Mr. Flatter's chief faults would appear to be that he does not sufficiently consider the origins and philosophical meaning of the play, that he often proceeds from premises which he does not satisfactorily prove, that he often attributes to lines overtones of meaning which they do not have, and that he unwittingly attributes to Shakespeare an indirectness and vagueness of dramatic exposition of which the dramatist is never guilty. Real understanding of Hamlet will not come with the discovery of hidden meanings; it will come only with accurate textual exegesis and greater knowledge of the nature of Elizabethan tragedy.

IRVING RIBNER,
Ohio State University

THE BACKGROUNDS OF SHAKESPEARE'S PLAYS. By Karl J. Holzknecht. New York: American Book Company, 1950; pp. x+482. $4.75.

Scholars, in making available to college students the facts about Shakespeare and his plays, too frequently write textbooks as if they were writing for other scholars. It is, therefore, refreshing to find a work on Shakespeare written with charm, enthusiasm, and playfulness. The author writes as if what is known as 'Shakespeare' is to him an ever-living entity whose biography he is presenting. Opening with the known facts, historic setting, and literary and theatre backgrounds, the work develops chronologically to the most recent Broadway productions of the plays, to Lawrence Olivier's two great motion pictures, and to a 1949 televised Julius Caesar. This gives the reader the impression that he is reading an admirably written biography. Without sentimentality, Professor Holzknecht passes on to him something of his own wonderment, his critical appreciation, and his delight in Shakespeare acted upon the stage.

One of the illustrations is of the author's own model of the Globe Theatre. It is no matter for wonder, then, that he reconstructs theatres, stages, actors, and methods of staging with the same intimacy he might discuss 1940 Broadway productions. Similar vitality is transferred to other chapters essential to a college course in the subject: the influence of theatrical conditions, actors, and audiences upon Shakespeare; Shakespeare's comedy, tragedy, and history plays; sources of the plays; and aspects of Shakespeare's dramatic art and his departure from tradition. Holzknecht's responsiveness to

Shakespeare's genius is similarly reflected in an engaging discussion of the Elizabethan language and what Shakespeare made of it. Another chapter, novel in such texts, Shakespeare's Reputation from his time to our own, should, almost more than anything else, impress students with the permanently lofty stature of Shakespeare.

The author disclaims intention of giving a complete history of Shakespearean stage production. He does, however, in his chapter, Shakespeare on the Stage, sketch with more complete accuracy than the older voluminous works on history of the theatre the major facts of stage presentation throughout the years. He outlines the changes in public taste in Shakespearean adaptation and presentation, and tells of the principal theatres, styles of stages, changes in scenery, leading producers, and the better known Shakespearean actors and their interpretations of the plays.

The cover-design, printing, and reproductions of sixteenth- and seventeenth century woodcuts and prints scattered throughout, artistically enhance the whole and help provide an atmosphere fitting the periods, characters, and events portrayed. A delightful and most unusual feature in a textbook is the final chapter of chronologically-presented illustrations of scenes of plays, sketches and paintings of characters, and of famous actors in Shakespearean roles, some twenty of which are reproduced for the first time.

Designed for college students in literature courses, this book merits a far wider audience. For one thing, it should be useful in college courses in theatre arts and should be on the required list in schools of drama. But beyond this, it should be read at least once for the mere pleasure of the reading by all those who love the theatre and Shakespeare.

ARLEIGH B. WILLIAMSON,
New York University

THE CARDIFF GIANT. By A. M. Drummond and Robert E. Gard. Ithaca, New York: Cornell University Press, 1949. pp. xiii+114. $2.25.

In 1869, near Cardiff, a small town in central New York, a great stone statute or petrified giant was found by a farmer while he was searching for water. This colorful episode in the history of New York State has served Professors A. M. Drummond and Robert Gard as the basis for The Cardiff Giant, a regional documentary drama or folk pageant. The authors, themselves well-versed in theatrical 'know-how,' refer to it as 'a *show* and not one of them high-brow *drammers!*'

A loquacious narrator dominates the 'show' which is divided into two parts. The first part presents the atmosphere and background of the period through a montage of scenes including glimpses of a revival meeting, a grammar school, a group of Erie Canalers, a square dance, and characteristic types of politicians, farmers, and city folks. The authors introduce George Hull who is responsible for constructing the 2,946 pound giant of Iowa gypsum and transporting it to his brother-in-law's New York farm where it is buried. The first part concludes with the discovery of the giant on the Newell farm. Part Two describes the excitement which the discovery causes and the wide variety of individuals and the degree to which they succumb to the hoax. But behind all this earthy homespun humor, the poetically-descriptive speeches of the narrator, and the concern about local color, the authors present a theme which removes the play from the immediate boundaries of New York State and gives it national scope. George Hull, 'riled against preachers and their fabulous stories,' perpetrated his hoax as a result of his resentment against the religious fervor that was capitalizing on man's credulity throughout the country at the mid-nineteenth century. Unfortunately, the authors offer no resolution of this theme except to accept P. T. Barnum's dictum that there's one born every minute.' The play closes on a distinctly regional note in that the owners of the giant would prefer that Andrew D. White of Cornell University who was 'depressed by all this superstitious hokum' would refrain from making derogatory remarks and 'get some girls into his school for the boys to dance with.'

In addition to Andrew White and Barnum, the historical past is introduced through the actual words and appearance of other nationally well-known figures of the day along with many individuals prominent in New York State. One of the most prominent characters in this latter group is the banker and horse-trader, David Harum (or his real-life proto-type, David Hannum) from Homer, New York, who was later to be immortalized in the novel by E. N. Westcott (1898). As a means of substantiating the historical background of the play, the volume includes a chapter from Andrew White's autobiography aptly titled The Cardiff Giant: A Chapter in the History of Human Folly, 1869-1870.

In addition to the theme, the emphasis on

the religious fervor of the day, and the introduction of nationally-known figures of the period, the play possesses other qualities to encourage its production beyond New York State. As a 'show,' it contains many pieces of theatricality, including an effective use of sound and lighting, fast-moving scenes, and the introduction of some of the songs, folk dances, and hymns of the day, the words and music of which are included in the book.

Having witnessed a performance of The Cardiff Giant (first produced at Cornell University on May 20, 1939), the reviewer can testify to its effectiveness as an exciting theatrical kaleidoscope of nineteenth century American rural life. Although it calls for a large cast, the technical problems are simplified through the use of the narrator and a minimum of scenery and properties. Unlike Paul Green's The Lost Colony and The Common Glory, The Cardiff Giant does not glorify the pioneer and patriotic American character. But, in its vigorous and colorful depiction of the middle-class credulous American, The Cardiff Giant is an important addition to regional drama and worthy of consideration by theatre directors interested in Americana.

DELWIN B. DUSENBURY,
University of Florida

THE PLAYS OF NATHAN FIELD. Edited with Introductions and Notes by William Peery. Austin: The University of Texas Press, 1950; pp. x+346. $3.75.

Nathan Field has been one of the lesser known Jacobean dramatists. Credit William Peery with giving us a thorough and well-documented study of Field along with a definitive edition of his two plays: A Woman is a Weathercocke (1609) and Amends for Ladies (1611). Further credit Peery with maintaining a clear perspective in his appraisal of Field in relation to his contemporaries. Field was one of the lesser dramatists of the period, a first-rate second-rater. The present volume does not attempt to elevate his rank; only to increase our understanding.

The copy-text for the two plays is essentially from the first quarto edition in the Folger Shakespeare Library, although corrections and alterations were derived from other copies in the Library of Congress, British Museum, and Huntington Library. The variations in reading and typography are comprehensively indicated in the nine pages of textual notes on weathercocke and the eleven pages on Amends for Ladies. The plays are further supplemented by fifty-four pages of explanatory notes providing interpretation and elaboration on literary, social, historical and theatrical allusions.

Certainly of equal interest and importance are the fifty-one pages of general introduction. Here we learn that Field was the son of a preacher who in 1583 had exhorted his followers: 'Heathenish *Enterludes* and *Playes* must be banished, not only upon the Sabbath, but utterly rid and taken away.' In spite of parental disapproval, Field became one of the leading actors of the boy company at Blackfriars, and in his maturity an actor of such accomplishments as to be linked with Burbage. The great Jonson spoke of him: '. . . which is your Burbage now? . . . Your best *Actor*. Your *Field*.' And later in the century Richard Flecknoe in *A Short Discourse of the English Stage* (1664) wrote: 'In this time were Poets and Actors in their greatest flourish, Johnson, Shakespeare, with Beaumont and Fletcher, their Poets, and Field and Burbidge their Actors.' Field, like so many of his Elizabethan predecessors, was truly a man of the theatre.

Peery's critical appraisals of Field seem well substantiated. He believes that Field was a man more interested in living the life of Jacobean London than in writing about it, that the influence of Jonson on Field has been elaborateed beyond the warrant of fact, and that among his contemporaries Chapman and Middleton probably exerted the most direct influence on him. As Peery says, 'Field's comedy is probably best explained, not by the influence upon him of one or another dramatist, but by his being a resident of Jacobean London and a shrewd Jacobean actor-playwright.'

Nathan Field, actor and dramatist, the theatre of his times and his relation to it are now much more clearly understood.

RICHARD MOODY,
Indiana University

THE THEATRE OF THE BRITISH ISLES EXCLUDING LONDON. By Alfred Loewenberg. London: Printed for the Society for Theatre Research, 1950. pp. x+75.

An attempt to assemble items in a bibliography presents a problem of establishing a format which will permit the material to fall logically into a pattern, and one which will be readily useful to a wide range of readers. Dr. Loewenberg has done well on both these counts. His untimely death prevented his completing the Introduction to this first annual publication of the Society for Theatre Research, and so we are denied his statement of plan

However, the study should and does speak for itself.

In accord with the title, the study covers the history of the British Theatre, excluding London, from the earliest records, with all items in chronological order. It is in two parts. The first is a general section with items of broad application to all theatres and performances outside London. Attention is drawn to these by a person and place index. Entries in Part One may deal with the whole country (Thomas Gilliland, *The Dramatic Mirror*. London 1808), or a substantial portion of it (*Henry Butler's Dramatic Almanac, and Theatrical Dictionary for 1853*. London 1853), or a whole subject (Sidney W. Clarke, *The Miracle Play in England*. London [1897]).

Part Two, which comprises the bulk of the bibliography, is set off in bold-face type with divisions into countries, counties, towns, and villages. Alongside standard bibliographical material are mention of performances of cycle plays, university and school plays, and some private and amateur shows. For each town the editor has included notes on the local library collections, with attention to clippings, play bills, programs, and legal documents. The entire study is rich with annotations, comments, suggestions, and observations.

For greater facility in cross referencing, the editor might have numbered the items consecutively. A reference in the index to a page which is set up in small print leaves the reader with the task of checking the entire paper, particularly when the identification is in the annotation.

JOHN H. MCDOWELL,
Ohio State University

THE CONFEDERATE STATES OF AMERICA 1861-1865. By E. Merton Coulter. Baton Rouge: The Louisiana State University Press; Austin: The Littlefield Fund for Southern History of the University of Texas, 1950; pp. x+644. $7.00.

With all that has been written on the Civil War, little of it has been on the Confederacy. Hence this work (the fourth volume to appear in the ten volume History of the South Series) constitutes an invaluable book on the historical writings on the South. It is not a military history, however. While some criticism may be levelled against it for not giving more than a dozen pages to military events, Professor Coulter conceived his task to be of a more comprehensive nature. The twenty-two chapters tell the story of secession; the organization of the Confederacy; the early high hopes of the people; the make-up of the Confederate Congress; problems of finance and taxes; diplomacy; manufacturing and he procurement of supplies; prices, labor, profits, agriculture, and Negroes; blockade-running; internal dissensions; the place of women in hospitals; the life of the soldier, whether as a fighter, deserter, or prisoner; cultural life as revealed in the arts, entertainments, education, and religion; and finally the Longings For Peace—And The End. Why did the South lose the War? The author concludes that it was chiefly breakdown in Southern morale. 'The people did not will hard enough or long enough to win.'

When secession was completed and the Confederacy organized, the people entered upon the new day with confidence. They hardly expected a war (certainly not a long one), and believed the separation from the Union was final. In the words of L. Q. C. Lamar, 'For, thank God! we have a country at last . . . to live for, to pray for, and if necessary, to die for.' Problems soon presented themselves. Jefferson Davis, who preferred to lead the armies to being President, was never accepted by many. Robert Toombs, desirous of being President, never gave the support the Confederacy needed from him. Vice President Stephens was actually a deserter, spending most of his time in Georgia rather than in Richmond. Disillusionments mounted. The Confederate Congress indulged in endless bickerings; Davis quarreled with its leaders; governors like Joseph E. Brown did all *they* could to make trouble for Davis; profiteering became rampant; prices soared; attempts to secure aid and recognition from England and France failed; military losses became alarming; conflicts between Davis and the generals multiplied; communication lines, particularly railroads, broke down; the Confederate government was considered more tyranical than the old Union; morale lowered to the point of Longings For Peace.

All these phases of the Confederacy are admirably presented. The reader absorbs a comprehensive and detailed quantity of knowledge as he completes his reading. The documentation indicates the vast number of sources consulted and builds respect for the authorship of Professor Coulter. The careful editorial work of Professor Wendell H. Stephenson is evident throughout.

What does the student of American public address find of help? He certainly derives knowledge basic to any study and interpretation of Southern oratory of the Confederate

period. He does not, however, learn anything very extensive of the actual speaking that took place. True, the Inaugural Addresses of Jefferson Davis are commented upon, and the public utterances of certain leaders are mentioned. The fact is, though, that not until after the failure of the Hampton Roads Conference, when it became painfully clear the price the South would pay for peace, and when a last-stand crusade to revive morale was decided upon, do we really get a glimpse of Southern public speakers in action. Ben Hill is pictured speaking in various Georgia cities, declaring, 'the Confederacy had enough of everything except fighting spirit to win the war.' Howell Cobb is revealed speaking in Macon, exclaiming, 'Put me in my grave, *but never put on me the garment of a submissionist.*' Also, 'Sulking' Robert Toombs is portrayed as saying in Augusta, 'We have the resources enough to whip forty Yankee nations if we could call back the spirit of our departed heroes.' Still another ever loyal Southerner, Zebulon Vance, is cited as proclaiming, 'and let the whole world, and especially our enemies, see how a free people can meet a proposition for their absolute submission to the will of their conquerors.' Such speaking could not have been all there was. The study of the speaking in the Confederacy remains the work of the oratorical historian and critic. When he approaches his task he will have at his disposal a great foundation work in *The Confederate States of America.*

DALLAS C. DICKEY,
University of Florida

BRITISH BROADCASTING. A Study in Monopoly. By R. H. Coase. Cambridge: Harvard University Press. 1950; pp. ix+206. $2.75.

It has taken an economist to write the best study of British radio yet published. In Great Britain, as we know, broadcasting is organized as a monopoly and operated noncommercially by a public corporation (the BBC) which enjoys a high degree of autonomy from government. The monopolistic and non-commercial aspects directly contrast with our competitive and advertising-supported system. How does it happen that two countries sharing similar political and economic philosophies should have chosen such widely divergent approaches to their common problems?

Mr. Coase, who is Reader in Economics at the University of London, is interested in this seeming paradox and, in this volume, his objective is to provde part of the explanation.

He poses three questions: 1. How is it that broadcasting in Great Britain came to be organized as a monopoly? 2. What has been the effect of the monopoly on the development of, and policy towards, competitive services such as wire broadcasting and foreign commercial broadcasting intended for listeners in Britain? 3. What are the views which have been held on the monopoly?

Working entirely with primary source materials, Mr. Coase discovers that the establishment of the monopoly in 1922 was the result mainly of the desire of the British Post Office Department to be relieved of the responsibility for operating a broadcasting service itself and its belief, derived from its own experience in monopoly control of the mails, that a single company would handle radio more economically and efficiency than a dual or multiple arrangement. The view that a monopoly would result in a better quality of programs developed in subsequent years, according to Mr. Coase, and was largely due to the influence of one man, Sir John Reith, the BBC's first director-general and the most important influence in its history.

In two chapters, the author, with scrupulous objectivity, reviews and evaluates all public discussion of the radio monopoly from 1926 through 1947, basing his report on speeches, Parliamentary debates, and newspaper and magazine comments. He finds that the monopoly never was a politically controversial question. Three main arguments were offered in its behalf: 1. British broadcasting was 'the best in the world;' 2. the only alternative considered was the American system, which was rejected as unsatisfactory; and 3. the technical impossibility or undesirability of having competing radio services in Britain due to the extreme shortage of wavelengths. In a final chapter of commentary, Mr. Coase, with incisive logic, weighs these arguments against the facts as he has discovered them. He concludes that 'the technical arguments are incorrect, the arguments on grounds of finance unproven, and those on grounds of efficiency inconclusive.' As to the main argument that a monopoly was necessary to maintain a unified program policy, Mr. Coase grants the power of the argument, but points out that 'to accept its assumptions it is necessary first to adopt a totalitarian philosophy or at any rate something verging on it.'

Mr. Coase disavows any desire to come to a conclusion as to whether or not it is desirable

to maintain a radio monopoly, but his array of facts and his cogent reasoning can scarcely fail to influence the British government when it decides whether to renew the BBC's monopoly which expires at the end of the next year.

To this reader, Mr. Coase's analysis still leaves unanswered the question of whether the British chose a policy which produced better results than systems established elsewhere or, more exactly, other systems that might have been established in Britain. No one of course can furnish a conclusive answer. One consequence of the monopoly administered by the BBC has been to create an atmosphere of public service broadcasting which conditions all thinking about radio in Britain. Discussion now turns not on the desirability of a commercial system, but on whether a single corporation should be maintained or several additional public corporations set up to pursue the objectives of the BBC. The most likely and deserable development, it seems, will be the eventual use of frequency modulation channels for community and university stations operating non-commercially, and for the regional devolution and perhaps independence of the Home Service stations. But there seems little ground for thinking that, with its substantial record of performance, the BBC will be radically revamped or discontinued, or that our own system which many American radio executives say is the 'best in the world' will command support across the Atlantic.

GIRAUD CHESTER,
Queens College

SCIENCE VIA TELEVISION. A Practical Guide for the Preparation and Production of Informational Television Programs. By Lynn Poole. Baltimore: Johns Hopkins Press, 1950; pp. xi+198. $3.50.

If television is one of science's happier achievements, science is rapidly becoming one of television's happier discoveries. The camera's ability to probe and select, to direct and focus attention, lends itself well to the world of living things and to the fascinating gadgets of science. At the same time public thirst for scientific enlightenment assures that any reasonable well-produced science show on TV will have a rapt audience.

A science program is a good place for any educational institution to begin to utilize the new medium as an educational tool. Already in several centers, notably in the school systems of Baltimore and Philadelphia, television is being put to work for education. The John Hopkins Science Review on WMAR-TV, one of the pioneer video science programs, supplies most of the background for *Science via Television*, supplemented by the experience of WMAL-TV in Washington and others. The author is Public Relations Director and a television instructor at Johns Hopkins University.

The word 'science' in the title does not limit the usefulness of Poole's book to that field. The practical advice it offers can be applied without essential modification to most kinds of informational programs. Poole does not concern himself either with the larger questions of education and science in relation to television as a medium or an industry, or the professional technicalities of video and audio pickup and transmission. The book is a practical *vade mecum* for the lay person who finds himself in the position of needing to prepare informational television programs. As such it fulfills its function modestly, simply, and with complete authenticity.

Of particular interest and value to the lay reader—and perhaps even more to the reader who has had experience in television production—are the writer's examples of 'how it was done.' How would you televise a fluroscope image, X-ray negatives, living micro-organisms, a telescopic image?

Any educator alive to modern extensions of the traditional classroom tools of teaching will find Poole's book stimulating. Many who have had previous experience in audio-visual aids will be able to take the book as a point of departure and add to it ideas of their own as they begin to extend utilization of television as an educational medium.

SYDNEY W. HEAD,
The University of Miami

VISUAL AIDS. Their Construction and Use. By Gilbert G. Weaver and Elroy W. Bollinger. New York: D. Van Nostrand Company, Inc., 1949; pp. 338. $4.75.

This is a 'how-to' book. It is full of details about making and using many kinds of visual aids, and about equipping and managing a visual-aid department. Its wealth of detail makes it a useful handbook for persons in charge of visual-aid programs or departments. As the authors suggest, it may also be used as a textbook in college and university departments of education. Its success as a textbook will be in

'practical' courses devoted to skills rather than principles; for the book is a long way from being a treatise on the educational phychology of visual aids.

The authors are engaged in teacher-training or in the supervision of training in the New York State Department of Education. It is not surprising, therefore, that the book has a strong schoolroom flavor. The illustrations, of which there are some 250, are largely chosen from the field of vocational training. This fact, however, need not trouble anyone who has the interest and imagination to apply the authors' ideas to his own field.

To many people, the term 'visual aids' means lantern slides; to others it means motion pictures. In this book the term is used in a much broader sense. In fact, the authors couldn't resist the temptation to classify textbooks as visual aids, and they fill several pages with comments about textbooks and teachers, some almost naive, others depressing—but based, no doubt, on experience. They also classify inspection trips or 'school journeys' as visual aids, and devote a chapter to them. The reviewer doubts whether inspection trips belong in a book on visual aids, but agrees that the authors' comments on how to organize such trips are much needed. His experience is that class excursions are potentially among the most valuable educational devices, but also, on the average, among the ones most poorly handled.

After disposing of these borderline subjects, the book deals with devices more commonly accepted as visual aids—blackboards, three-dimensional models, charts, slides, slide films, opaque projection, and motion pictures.

The use of the blackboard receives some fifteen pages of useful hints. Any teacher who deals with concrete subject-matter will find this section well worth while. The subject of scale models, operating mechanisms, and other three-dimensional devices occupies some thirty pages. A teacher with gadgeteering instincts will revel in this discussion and should get much help from it. The authors, however, seem so engrossed in describing gadgets that they overlooked the problem of their skillful use before an audience or class. The lecture-demonstration is of great importance in science instruction, and its success depends at least as much on the lecturer's skill as on the design of the visual-aid devices. A chapter, or at least a few paragraphs, on this subject would have been valuable. Similarly, the half page devoted to displays in hall cases—a visual aid of high potential value—leaves much unsaid. The authors do not hint at the remarkably effective display techniques used in such institutions as the Franklin Institute in Philadelphia and the Museum of Science and Industry in Chicago. A few universities have also joined the select group of those who provide attractive, well-designed exhibits to supplement classroom instruction. The authors' brief suggestions for designing such exhibits are good as far as they go, even though the accompanying illustration (p. 53) comes closer to showing how not to do it.

A sixty-page chapter carries the title 'How to Make, Display and Use Charts. It goes into minute and helpful detail on the making of charts, but their display and use get lost in the shuffle.

In six chapters and 109 pages, the authors discuss the four kinds of projected material—slides, slide film, motion picture, and material for opaque projection. As a welcome change from techniques of construction, one chapter discusses the use of motion pictures and touches on the factors that control their educational effectiveness. The last five chapters deal with equipping and supervising a visual aid department, center, or council, with the training of teachers to use visual aids, and with research in visual aids. Here, at last, the reader begins to find partial answers to the basic question, how to use visual aids for their greatest effectiveness. But the definite book on the psychology of visual aids has not yet been written.

For a book so full of detail, the errors and omissions are surprisingly few. References to other sources are ample. Many details are presented in outline form for convenient reference, but the index is too brief for such a handbook of details.

J. Robert Van Pelt,
Battelle Memorial Institute
Columbus, Ohio

CURRENT AFFAIRS AND MODERN EDUCATION. By James F. Corbett, Nathan Brown, Mildred B. Mitchell, and Marian S. Quigley. New York: The New York Times, 1950; pp. xiv+278. $1.50.

This book claims to be a report on the teaching of current affairs in the elementary and secondary schools of the United States. Its publication bears testimony to the continuing interest of *The New York Times* in educational problems. For it was the *Times* that conceived the idea for the project, secured the cooperation of a group of prominent educators to assist with its planning, and financed leaves for three of

the four New York City public school teachers who provided the research and writing for the volume. In a literal sense the subtitle, A Survey of the Nation's Schools, is not completely accurate. For this is an evaluative survey. The authors report in detail and specific form only the 'good practices' they observed in the teaching of current affairs during their visits to almost two hundred school systems throughout the country. 'Poor Practices' discovered are related only occasionally for contrast. This selectivity in reporting necessarily demands a lengthy exposition and justification of the writers' philosophy of current affairs teaching. The essence of their philosophy is that a student's knowledge of current affairs should be acquired purposefully and meaningfully through the discussion of modern problems and conditions, rather than by rote memorization of daily or weekly happenings; that such discussions should be held regularly at all grade levels as an integral part of course work (particularly in the social studies), not as a special weekly current events assignment; and that whenever possible, problems should be selected which lead to a form of civic activity by students as a result of decisions reached in the classroom. It is argued that such a program will teach not only the necessary information about daily events, but will produce graduates who are better equipped for, and more urgently interested in, democratic citizenship.

The authors feel strongly that the teaching of current affairs is 'the joint responsibility of community groups, mass media, and the schools.' Thus the fulfillment of the book's major objective—that of reporting on the good current affairs teaching observed—results in case studies showing the discussion practices and programs in our schools, with special emphasis on the way in which they are integrated with the curriculum, community services and resources, and the reading, visual aids, and audio materials available for student use at various age levels.

Throughout the volume, the ways and means devised for planning and preparing for the many discussion projects recounted are spelled out in greater detail than the techniques by which the actual participation is handled. The necessity for proper discussion attitudes on the part of teacher and student alike is repeatedly recognized and illustrated. Teachers of speech will find helpful and suggestive the many ideas for motivating and implementing discussion which are reported here.

OTA THOMAS
Hunter College

ARGUMENTATION, DISCUSSION, AND DEBATE. By A. Craig Baird. New York: McGraw-Hill Book Company, Inc., 1950; pp. x+422. $3.75.

DISCUSSION IN HUMAN AFFAIRS. By James H. McBurney and Kenneth G. Hance. (Revised edition of the Principles and Methods of Discussion). New York: Harper and Brothers, 1950; pp. viii+432. $3.00.

The authors of the above textbooks are well known members of the profession of teaching speech and have records of successful publication. Unless, therefore, they have recently been lured away by false gods, become devotees of the fleshpots, or undergone the enfeeblement of approaching senility, their new books should be good ones. The reviewer is happy to report that no such unhappy neutralizations of cause have intervened, and that the deduction or argument from sign holds—both texts are excellent.

Just to insert a note of inquiry, it may be noted that both books make certain interesting omissions. Both are free from the distraction (?) of photographs, bow only slightly to semantics, turn their backs on group dynamics, and fail to see anything worth mentioning *per se* in the business conference or training conference (though the existence of the developmental method is noted by McBurney and Hance). These omissions are hardly major ones, but some are provokative.

The two books are not directly comparable. Baird, and McBurney and Hance, though they deal in part with similar materials, are not trying to do the same thing. Baird has written a comprehensive book for the course, or courses, covering both discussion and debate. McBurney and Hance direct their attention solely to discussion. Comparisons must therefore be restricted to general approach and method, and the common treatments of the underlying principles of argument and the discussion method.

A full awareness of the place of discussion and debate in a democratic society is characteristic of both books. The same may be said of the readability. The McBurney and Hance has somewhat the livelier, though not always the clearer, style.

In those aspects in which the books are comparable, some margins, though narrow ones may be noted in favor of each. By its scope, the McBurney and Hance should offer a more thorough treatment of discussion, and it does. More than this, however, its treatment of discussion seems to the reviewer to have some

advantage over that of the Baird in two respects—in the philosophical grounding of discussion, and in the exposition of the management of discussion. McBurney and Hance extend the utility of discussion far beyond the realm of problem solving (though they rightly give this area first place) by recognizing the value of the medium in aesthetics and therapeusis. They shed new light on why questions of fact are discussable and on why the examination of even agreements may not be a simple matter. Their advice on starting and guiding discussion is a good rewriting of the comparable chapter in their *Principles and Methods of Discussion*, and is remarkable for its practicability. The value of substantive questions in curbing obstreperous members of a discussion group receives a fresh and even dramatic treatment in the chapter on inter-personal relations. Research confirming the values of discussion is ably but unobtrusively summarized in the chapters on discussion for learning groups and discussion in speech education.

This is not to say that Baird's treatment of discussion is without its points. More particularly, the patterns for discussion and discussion preparation presented in Chapter 21 are excellent contributions.

It is in his treatment of the principles and techniques of argument, however, that Baird has the advantage. In the chapter on analysis and issues, his comprehensive formula for breaking down of a proposition of policy is, in the reviewer's opinion, without equal as a stock analytical instrument. In addition, Baird applies definition and analysis to different types of discussion and debate. The chapter on techniques and tests of evidence is noteworthy for practical advice on how to use evidence, and for a twenty-four item check-list of factors to be considered in evaluating evidence. The exposition of the modes of reasoning is unusual for its clarity and is supported by helpful charts of the induction-deduction relationship and inferences from analogy and causal relationship.

Baird's chapters on debate are also good. Particularly effective is the advice to the student on his own preparation.

In their rating scales for evaluating discussion, both textbooks leave something to be desired. McBurney and Hance's scheme provides the more useful record, Baird's the more usable criteria. The importance of a comprehensive flow-sheet record as a basis for evaluation is not recognized by either work.

It may be of some interest to observe that both books apparently conceive even of a public forum as ideally given over to an objective approach, both on and off the platform. Both omit debate as a forum stimulus and conceive of the forum-lecture and symposium as more or less non-partisan in approach. This seems somewhat at variance with contemporary practice as found in such forums as America's Town Meeting of the Air. A deliberatvie attitude should be sought in the audience, of course. Is it imperative, or even advisable, that such an attitude be present on the platform?

It should be clear by now that the faults of both works are minor. These are books which will bring satisfaction to student and teacher alike.

JOSEPH F. O'BRIEN,
The Pennsylvania State College

CREATIVE POWER THROUGH DISCUSSION. By Thomas Fansler. New York: Harper and Brothers, 1950; pp. 221. $3.00.

GROUP THINKING AND CONFERENCE LEADERSHIP. Techniques of Discussion. By William E. Utterback. New York: Rinehart and Company, Inc., 1950; pp. vii+248. $2.50.

HANDBOOK OF GROUP DISCUSSION. By Russell H. Wagner and Carroll C. Arnold. Boston: Houghton Mifflin Company, 1950; pp. vii+322. $2.75.

All three of these recent books on group discussion emphasize the practical rather than the theoretical; all three are intended for use in college and adult classes; the textual materials of all three are relatively brief.

Fansler's emphasis is upon being a good participant by learning how to get along with people.' Utterback's emphases are upon discussion processes for resolving conflicts and upon organizational mechanics of certain discussion types. Wagner and Arnold are about equally interested in participation, leadership, organization, and processes.

Fansler is limited to consideration of 'conference discussion,' problem-solving in purpose, for business groups. Utterback delimits his approach to informal, problem-solving discussions for small groups. Wagner and Arnold treat a variety of forms and types: informal (study groups, conferences, committees); public (panels, dialogues, various types of forums); hybrid (colloquies, hearings, certain types of debates, parliamentary, radio, and television discussions).

Fansler's book is essentially a collection of simple, practical 'hints,' some contradictory,

some of dubious validity. He has a tendency to belabor an obvious suggestion for two or three pages. The book is without documentation, despite the fact Fansler occasionally cites research, introducing his interpretations by such words as, 'Experiments have shown. . .' Fansler is sometimes naive. Thus, in dogmatically assuring the reader that he is not 'pulled down' in discussion, Fansler says, '. . . group knowledge and group judgment are higher than the independent thinking of most of the group members taken individually. A mathematical demonstration of this point may make it clear. Suppose there are ten persons in a group, nine of whom scored, say, 50 on a given test. The total score of these nine would be 450 points. If the tenth person scored 100, the total score for the group would be 550 points, or an average of 55!' Fansler does not discuss the effects on the group average if the tenth person scores zero.

Utterback gives a thorough and provocative treatment of problem-solving by small groups. His suggestions are compact, practical, and frequently original. He is especially stimulating in such chapters as, Mapping the Problem, and Thinking Together. For example, he offers some sensible and refreshing departures from the tendency of previous writers to force discussion agenda into the idealized pattern of John Dewey's five steps in reflective thinking. Utterback touches lightly or not at all on some aspects of discussion training commonly taught; and the over-all organization of chapters is in many respects puzzling to this reviewer. He includes a useful appendix, containing twenty-four controversial questions suitable for discussion practice, each with a selected bibliography and suggested discussion agenda.

Wagner and Arnold provide a competent summary of most of the conventional aspects of discussion, plus several new emphases. For example, the section on adapting discussion to television should prove of special interest. The sequence of chapters is logical: after considering the nature of discussion and the bases of belief, they treat in order problems, preparation, process, leadership, participation, speech and language, and types and forms. This last chapter is the most comprehensive this reviewer knows. Treatment throughout is competent and thorough.

Fansler's style is simple, chatty, rambling, and frequently trite, redeemed by an occasional flashing epigram. Utterback's style is vigorous, stimulating. Wagner and Arnold are clear, thoughtful, sometimes too academic.

Fansler's book might be recommended to a businessman who asks for an elementary introduction to conference work. Utterback or Wagner and Arnold might be recommended either as a college or adult education textbook, or as collateral reading. Choice between the latter two as textbooks would depend upon the proposed course. For an intensive study of small-group, problem-solving discussion, probably Utterback would be the choice. For a more extensive study, including public discussion for large groups, etc., probably Wagner and Arnold would be preferred.

From the standpoint of a teacher who stresses learning by doing, all three books have a common difficulty: logically, the student should study almost the entire text before undertaking his first practice project. To put this point differently: in no case does the sequence of text materials correspond neatly to a possible teaching sequence of class projects.

MILTON DICKENS,
University of Southern California

BASIC SPEECH. By Jon Eisenson. New York: The Macmillan Company, 1950; pp. xi+344. $3.00.

SPEECH FOR EVERYDAY USE. By Elizabeth G. Andersch and Lorin C. Staats. New York: Rinehart and Company, 1950; pp. x+218. $2.50. STUDENT'S WORKBOOK; pp. 46. $.50. TEACHER'S GUIDE; 20 pp.

DYNAMIC PUBLIC SPEAKING. By George M. Glasgow. New York: Harper and Brothers, 1950; pp. xii+315. $2.50.

These three books have in common their outside dimensions (all have the appearance of recent 'brief editions' in the speech field) and their desire to present principles concisely for college students. The last two are intended primarily as textbooks for courses in public speaking. Although Professor Eisenson explains that the primary objective of *Basic Speech* is "to help the reader to become a more effective speaker,' the text reflects the author's speech correction interests, and seems suitable for an elementary course in Speech Principles or the Fundamentals of Speech but not for a course primarily concerned with speech making.

Basic Speech has a chapter on sound production and the voice, with photographs and drawings which include a sectional view of the ear, the endocrine glands, the articulatory organs and principal resonators, and all the cartilages

of the larynx. An 'introduction to phonetics,' fifty pages on the improvement of speech sounds (the longest chapter of the book), a chapter on 'improving the voice, and fourteen figures illustrating positions of the tongue for various sounds—all demonstrate the author's concern with the physiological aspects of speech.

Questions and exercises at the end of each chapter in the Eisenson text are excellent. The recommended readings are well selected. The chapter on discussion and debate seems out of place in a book of this type, even though the author gives it the subtitle, Formalized Conversation. Similarly, the chapter on oral reading is so perfunctory in places as to detract from an instructor's over-all judgment of the book. The author's style is both enjoyable and effective.

Speech for Everyday Use echoes the familiar and sound principles of most speech textbooks. Its presentation of outlining procedures is, however, weak. Although a number of sample outlines are scattered throughout the book, they do not go beyond a skeleton development. A student or inexperienced instructor using this text will certainly not develop the appreciation for careful outlining which, let us hope, most teachers demand. The authors have made available a *Teacher's Guide* to accompany their text and workbook. A schedule of assignments is outlined for a one-hour, one-semester course; for a two-hour, one-semester course; and for a three-hour, one-semester course. Each of these seems well planned and highly useable. A beginning instructor would find this guide not only helpful but essential, because of the organization of the text. The first hundred pages are devoted to The Theoretical Phase of Speaking, with no speaking assignments). The last hundred pages consist of fourteen speaking situations which constitute that many assignments. They are well conceived. Preceding each speaking assignment is a good discussion of the preparation of that type of speech and the procedures to be followed.

To accompany the Andersch and Staats text, a *Student's Workbook* can be purchased which has answer sheets for drills, speech outline blanks, and 'cumulative speech record' blanks. The three and one-half page Self-Analysis Blank and the three-page easy-to-check Speech Conference Report should be of material help to a busy instructor. The other thirty-seven pages might be about as much inconvenience and needless mechanics as actual help to either pupil or teacher. A space of two and one-half inches is all that is given to the student for the entire outline of the body of his speech!

Dynamic Public Speaking attempts to cover the same ground as books twice its length, with the result that much of it is almost in outline form. There is, however, some elaboration and there are many excellent illustrations of the principles stated. The wide coverage with too little amplification results in frequent statements so general as to be of little or no help. Definitions such as '*Enunciation*: the formation of voice into spoken words' and '*Facial Expression*: the aspect and general appearance of the face' illustrate the consequences of 'too little about too much.'

Unquestionably the best feature of Professor Glasgow's little book is the quantity and quality of Class Projects and Home Projects at the ends of the chapters. These show an excellent understanding of what works with students. Every instructor is certain to find many exercises which he will particularly like and want to assign. The 'amusing and effective cartoon illustrations' (according to the publisher) would seem more in place in a junior high school textbook, but conceivably will help interest college students.

EARNEST BRANDENBURG,
Washington University

THE ART OF GOOD SPEECH. By Dwight L. Bolinger and Ralph Weiman. Philadelphia: Russell Press, 1948; pp. 159. $9.85.

The Art of Good Speech is described on its title page as a 'self-teaching record course in correct pronunciation and effective speech.' In the opinion of this reviewer, the material presented, although not without positive values, fails to merit this description. Systematic detailing of the course may serve to substantiate this statement.

Physically, the course consists of four pamphlets, each of about forty pages, and four double-sided, ten inch records. Handbook I, The Art of Good Speech, consists of four lessons. In Lesson One, The Importance of Correct Pronunciation and What Determines Correctness are disposed of in a four page treatment of less than seven hundred words, including the examples. The topic of Lesson Two is How to Discover the Correct Pronunciation of a Word. In Lesson Three, the subject is How to Be Your Own Authority. In Lesson Four, Things to Listen For, Some Principles of English Pronunciation, and How to Use the Word Lists and Records are discussed.

The catchy titles, the brevity of treatment,

and the personal slanting of Handbook I set the theme for the entire course. *The Art of Good Speech* is an attempt to satisfy the too prevalent impression that speech habits can be modified painlessly. Here clearly—and self-admittedly—is a series aimed at popular self help rather than at serious classroom use.

Handbook II, Correct Pronunciation, in Lesson Five treats these topics: English Pronunciation and Spelling, Words Frequently Misspelled, Words in Stressed and Unstressed Position, and Regional Variations in Pronunciations. Lessons Six through Thirteen consist respectively of lists of seventy words. Each word is presented both in conventional spelling and in the Russell pronunciation key, by which the 'correct' pronunciation on the accompanying recording is indicated. Each list matches one side of a record.

Handbook III, Enrich Your Vocabulary, assumes that the

> best way to go about improving one's vocabulary is to start with the every day words and to learn to use all of them correctly. There are many words that we meet a dozen times a day in our reading but which we hesitate to use in our speech, despite their usefulness, simply because we are afraid that we are mispronouncing them.

The remainder of the handbook, then, consists of a list of perhaps one thousand common words. The correct pronunciation for each, of course, is indicated, again in the Russel key.

Handbook IV, Test Your Speech, is composed of fifteen self-scoring pronunciation tests of twenty words each. The generally optimistic quality of the course is suggested in the instructions for evaluation of the tests: no raw score is to be interpreted as less than Fair.

If *The Art of Good Speech* is viewed in terms of what it purports to do, these features may be noted. The pronunciation key is simple and sufficiently precise for the purpose. The apendix of pronunciation keys at the end of Manual I should prove very helpful. The textual style is clear, animated, and straight-forward. The vocabulary choice is adequate. The quality of the recordings is excellent. And the preferred pronunciations are generally acceptable.

Less favorable, one may note that the text is essentially suggestive rather than specific. One may also note that the standard pronunciation is extremely formal, and on occasion lists as 'incorrect' pronunciations include as acceptable in such guides as Kenyon and Knott. But the major negative reaction of this reviewer is not to the minutiae of the course; it is to the constantly implied assumption that correct pronunciation—whatever the standard of learning technique—may stand by itself as a complete criterion of effective speech.

JOHN V. IRWIN,
University of Wisconsin

COMMUNICATING IDEAS TO THE PUBLIC. A Practical Application of Public Relation. Relations to Everyday Problems in Human Communication. By Stephen E. Fitzgerald. New York: Funk and Wagnalls Company in association with *Modern Industry Magazine*. 1950; pp. xv+267. $3.50.

The author of this book is a public relations counsel in New York, with wide experience in industry and government and substantial background as a newspaper man. During the war he served as Director of the Division of Information of the War Production Board, and later became Deputy Director of the Office of War Information. Out of this experience he has developed a philosophy of public relations which is at once pragmatic and ethically sound. It is almost completely free of the 'How to Win Friends and Influence People' approach. The author's basic point of view is well stated in his preface:

> It is not my purpose merely to delineate again the well-known techniques of getting information into newspapers and on radio programs or into magazines; but rather to examine the problem of carrying the process one step farther and getting information into human brain cells. The book will attempt to show something of what we know about how people really get their information and how we can use this knowledge to get our ideas across to other people.

The book is distinctively Artistotelian in its approach, although the author gives no indication that he is familiar with Aristotle. In Chapters 2, 4, 5, and 6 he deals with ethical persuasion. Constantly recurring through these chapters is the theme that the author quotes from President Conant, 'Behavior which appears superficially correct but is intrinsically corrupt always irritates those who see below the surface.'

Equally Aristotelian in concept is the author's stress on audience analysis, the basic theme of Chapters 7, 19, 20, 22, appearing also in Chapters 13 and 18. Many times over, he makes the point long familiar to teachers of speech, but still novel to the business world, that every au-

dience presents a different problem in public relations, and that material devised for one audience may be completely ineffective with another. Similarly he analyzes different media in terms of the audience to be reached and the kind of material to be presented. Throughout all these analyses he relies not only on his own experience, but draws heavily on research studies in social psychology, sociology, and speech.

In discussing style and arrangement, Fitzgerald emphasizes the fundamental rhetorical virtues of simplicity and directness, and again stresses the necessity of audience analysis to determine the proper type of language and method of arrangement.

Of particular interest to teachers of speech are four chapters dealing with motion pictures (10), radio (14), television (15), and public speeches (13). The chapter on public speaking is particularly well done, showing clearly the power of speech, given the proper setting and type of audience, but recognizing also its limitations as a public relations medium. Speakers are cautioned against the type of speech training which suggests that 'anybody can make a speech,' and are warned that good speaking demands careful thinking and clear audience analysis as well as control of language and physical coordination.

This book will be a helpful addition to the library of every teacher of speech. It will be particularly welcome to those who teach evening classes for business and professional people. It should bolster the teaching of those who believe that classes in business and professional speaking should be solidly grounded in classic rhetorical principles.

CHARLES W. LOMAS,
University of California at Los Angeles

BUSINESS COMMUNICATION. By Everett C. Marston, Loring M. Thompson, and Frank Zacher. New York: Macmillan Company, 1949; pp. xii+537. $4.50.

The Preface to *Business Communication* should be required reading for anyone planning to write a new textbook in this field. In its two pages he will find the scheme for a most useful and salable book—a practical text covering the whole field of business communication, from writing a letter of application to addressing a national trade association. It would be written so as to fit the needs both of the business administration major in college and the corporation executive. More important, it would present the fundamentals of the three basic forms of expression—oral, graphic, and written—as complementary parts of one process, rather than as three separate processes. Through cases, problems, and frequent references to common principles and techniques, the book would demonstrate how the three media should be combined and coordinated for the most effective communication of facts, ideas, and attitudes.

Unfortunately, this volume does not live up to its Preface. Instead of being a consistent and integrated treatment of the whole problem of communication in business and industry, it appears to be three separate textbooks—unequal in value and markedly different in style—held together only by the accident of a common binding.

The first half of the book, Written Communication, is excellent. Without attempting to provide a handbook of business writing, it gives a sound and readable chapter on the mechanics of writing and then goes on to discuss in detail a wide variety of letters, reports, memoranda, manuals, and employee relations publications. The material is sound and well organized; the illustrations and examples well-chosen and useful. It is a thoroughly competent and stimulating treatment of a difficult subject and was written, I presume, by the writer of the Preface.

The hundred pages on graphics are valuable because they treat a subject too frequently overlooked by writers of textbooks. Here the preparation of a variety of common types of charts, graphs, and tables is explained, with useful chapters on simplified drawing and layout, and with just enough mathematical background material to insure against the usual errors. Unfortunately, the discussion stops short at this point. The effective presentation of graphics and their integration with the other two media are barely hinted at.

The section on Oral Communication is less useful. Two good opening chapters are followed by three cumbersome ones on delivery and speech preparation. These in turn are followed by nine rather cursory chapters on types of business speaking, interviews, and conference leadership. The first two sections of the book seem to grow out of the problems and current practices of business and industry. It may be that the section on Oral Communication is an adaptation of a classroom course to a practical situation.

HENRY G. ROBERTS,
Washington, D. C.

BRIEFLY NOTED

BRUTUS; ON THE NATURE OF THE GODS; ON DIVINATION; AND ON DUTIES. By Marcus Tullius Cicero. Translated by Hubert M. Poteat. Introduction by Richard McKeon. Chicago Editions. Chicago: University of Chicago Press, 1950: pp. v+661. $6.00.

Despite its price, this volume will be welcomed by students of Cicero's thought, for not only does it present an admirably clear and attractive translation but it also has useful notes and a good index. Mr. McKeon's introduction is, as one might expect, a distinguished and illuminating piece of writing.

PUBLIC SPEAKING FOR COLLEGE STUDENTS. By Lionel Crocker. (Second Edition). New York: American Book Company, 1950; pp. xix+508. $4.00.

In the second edition of this standard textbook, originally published nine years ago, Mr. Crocker has rewritten completely the introductory chapter (now entitled Public Speaking and You) and has revised his treatment of the modes of proof in order to show that these are forms of support directly subservient to 'the subject sentence.' Moreover, he has introduced two new chapters, Listening to a Speech and Maxims for Public Speakers, the latter a jaunty statement in capsule form of eleven basic rules for speaking success.

The illustrations and reading lists have been brought up to date, the appendices overhauled, some of the exercises revised, and useful outline summary of the principles of speech composition and criteria for judging a speech inserted as part of the front matter.

SHERIDAN. His Life and His Theatre. By Lewis Gibbs. New York: William Morrow and Company, 1948; pp. vii+280. $4.00.

Though its subtitle suggests a study devoted principally to Sheridan the dramatist and theatre owner, this biography presents a well-balanced account of his entire career, giving detailed attention to his political activities and private life.

Written with imagination and humor, but based on careful research, it will be of direct interest to the student or oratory as well as to the student of drama.

A SECOND TREASURY OF THE FAMILIAR. Edited by Ralph L. Woods. New York: The Macmillan Company, 1950; pp. xi+722. $5.00.

Following the pattern set in the first *Treasury* (1942), Mr. Woods has collected almost seven hundred pages of familiar poems, speeches, songs, and prose passages. Index is by authors, titles, and familiar lines.

MODERN ENGLISH READINGS. By Roger Sherman Loomis and Donald Lemen Clark. (Revised Edition). New York: Rinehart and Company, 1950; pp. xxii+1061. $3.50.

Now in its sixth edition, this attractive anthology of biography, short stories, poems, essays and plays has been revised by inserting new materials in the sections titled Reading, Writing and Reviews, Simple Exposition, The Failure Essay, and Discussions of Modern Problems.

As in the earlier printings, there are useful Student Helps and Theme Suggestions, and Short Biographic Notes on the authors.

SHORT STORIES FOR STUDY. An Anthology. By Raymond W. Short and Richard B. Sewall. (Revised Edition). New York: Henry Holt and Company, 1950; pp. xvi+602. $2.50.

Twenty-four short stories, arranged roughly in order of length and complexity, and presented with a view to giving the student an appreciation of the 'structural quality in art' by applying Aristotle's interlocking principles of size and order . . . to the formation of a course in literature.'

Hardy, Dostoevsky, Hemingway, Faulkner, Yeats, Huxley, Conrad, and Porter are among the authors represented.

Accompanying the book is a *Manual of Suggestions for Teachers*, which outlines methods for presenting each of the stories to students.

WORLD DRAMA. By Allardyce Nicoll. New York: Harcourt, Brace, and Company, 1950; pp. 1000. $7.50.

A scholarly survey of the drama from its beginnings to the present time. The text is illustrated with sixty-four half-tone plates.

OLD VIC SAGA. By Harcourt Williams. New York: Macdonald and Company, 1950; pp. 240. $2.40.

An illustrated history of the famous London playhouse.

KNOWING AND USING WORDS. By Edward Jones Kilduff. New York: Appleton-Century-Crofts, Inc., 1948; pp. vi+143. $1.75.

A workbook designed to aid the college student in developing a larger and more effective vocabulary. Extensive exercise materials are correlated with simple discussions of such subjects as word derivation, prounuciation, and the use of the dictionary.

IN THE PERIODICALS

GIRAUD CHESTER, *Editor*

RHETORIC AND PUBLIC ADDRESS
University of Wisconsin
WINSTON L. BREMBECK

RADIO AND TELEVISION
GIRAUD CHESTER
Queens College

DRAMA AND INTERPRETATION
HUGH Z. NORTON
University of Michigan

LANGUAGE AND PHONETICS
HAROLD WEISS
Southern Methodist University

SPEECH SCIENCE
JOHN V. IRWIN
University of Minnesota

THE TEACHING OF SPEECH
GIFFORD S. BLYTON
University of Kentucky

PSYCHOLOGY AND PATHOLOGY OF SPEECH
JACK MATTHEWS
University of Pittsburgh

RHETORIC AND PUBLIC ADDRESS

BETTELHEIM, BRUNO, and MORRIS JANOWITZ, Reactions to Fascist Propaganda—A Pilot Study, *Public Opinion Quarterly*, 14 (Spring 1950).53-60.

The report of a pilot study on the influence of fascist propaganda on selected subjects. 'Analysis of the reactions of the group indicated that such propaganda was most likely to be effective if it appeared authoritative and objective, and if it served to diminish anxieties of the recipient without arousing new ones.'

BRANDENBURG, EARNEST, Public Discussion as a 'Propaganda' Technique, *The Central States Speech Journal*, 1 (March 1950).29-32.

The author indicates how public discussion may be used as a propaganda technique and defends such use of public discussion as a proper one.

BRITT, STUART HENDERSON, The Strategy of Consumer Motivation, *The Journal of Marketing*, 14 (April 1950).666-674.

Suggesting that 'we have only scratched the surface in learning about the strategy of consumer motivation,' the author presents a discussion of human motives and highlights the need for more qualitative research in this area.

BROWN, JAMES I., The Measurement of Listening Ability, *School and Society*, 71 (4 February 1950).69-71.

The need for more research in listening is emphasized. The author poses and provides brief answers for three questions: '(1) Why should the measurement of listening receive more than incidental attention? (2) Exactly what is it we are thinking of measuring? (3) How should it be done?'

CARMACK, PAUL A., The Lane Seminary Debates, *The Central States Speech Journal*, 1 (March 1950).33-9.

'An initial impetus which set in motion the American anti-slavery movement, originated in a series of debates conducted by the students of theology of Lane Seminary in 1833.' The author provides valuable information regarding the nature of and participants in these debates.

COLE, CHARLES C., JR., Horace Bushnell and the Slavery Question, *The New England Quarterly*, 23 (March 1950).19-30.

The writer discusses the influence of Horace Bushnell (1802-1876), a Connecticut theologian and preacher, on the slavery movement. 'Horace Bushnell's stand on slavery was unique. Although his views do not fall into any convenient pattern in the slavery argument, nonetheless his influence must be considered along with that of the Garrisons, the Welds, and the Theodore Parkers.'

DAVIDSON, LEVETTE J., Some Current Folk Gestures, *American Speech*, 25 (February 1950).3-9.

The role of gestures in social relationships is highlighted by many examples. 'Gestures are of widespread use today; but they are unsuitable for sustained, coherent, complex, or abstract expression. Only a relatively few of them can be used in place of written words in making a permanent record. They can only supplement, not supplant, vocal communication.'

DURRIE, PAUL H., Experiences with Large Group Meetings, *Adult Education Bulletin*, 14 (April 1950).99-102.

The author suggests that by the use of newer techniques and greater care more satisfying results can be obtained from large group meetings.

FINAN, JAMES, Inside the Prison, *Reader's Digest*, 56 (May 1950).61-72.

By reviewing actual cases, the author shows how group discussion is being used in the correction of criminals. Federal Prisons Director James V. Bennett suggests this method 'is the only thing we've found that offers hope of changing a criminal's inner drives and attitudes. Men have to make those changes themselves. Letting prisouers talk things out in a group offers real promise. Nothing else ever has.'

FINKEL, WILLIAM L., Walt Whitman's Manuscript Notes on Oratory *American Literature*, 22 (March 1950).29-53.

The writer presents evidence to prove that much of Whitman's manuscript notes on oratory, which hitherto have been believed to be original, were either verbatim extracts or 'adaptations of the writings of several authors, including writings published in different countries and separated in their dates of publication by more than eighty years.'

GIFFIN, KIM, The Selection and Preparation of University of Chicago Round Table Participants, *The Central States Speech Journal*, 1 (November 1949).30-4.

In the hope that his report might help ... setting up of standards by which we may judge and criticize discussion, the author reports the procedures used in the selection and preparation of participants on this well-known discussion program.

HUDSON-WILLIAMS, H. LL., Conventional Forms of Debate and the Melian Dialogue, *American Journal of Philology*, 71 (April 1950). 156-169.

'Eminent critics from Dionysius to the present day have been puzzled by the form of the *Melian Dialogue* in Thucydides. Certain conventional forms of debate and their literary parallels are very relevant to this question. The purpose of this article is to emphasize the prevalence of these conventions in intellectual discussion and literary criticism and to consider their relation to Thucydidean speeches in general and more particularly to the *Melian Dialogue*.'

JENKINS, DAVID H., What is Group Dynamics?, *Adult Education Journal*, 9 (April 1950).54-60.

The concept of *group dynamics* is discussed and an attempt is made to clarify its meaning.

MURPHY, JACK W., College Oratory Analyzed, *The Gavel*, 32 (March 1950).52-3, 66-7.

This is a study of the problems and solutions considered in the 166 orations delivered in the Northern Oratorical League contests from 1916 through 1944.

NEALE, J. E., The Elizabethan House of Commons, *The Listener*, 43 (26 January 1950).145-6.

Interesting information on legislative procedures and debate in the House of Commons under Elizabeth. The author points out how Queen Elizabeth's reign helped give rise to present parliamentary practice.

MORRIS, RICHARD B., Freedom of Expression: Its Past and Its Future, *New York History*, 31 (Apirl 1950).115-135.

The author reviews the struggle for freedom of speech and press and charges the reader with responsibility to assure these freedoms for the future. 'And, finally, let us not forget that we as individual citizens have a continuing responsibility for keeping open the channels of free expression. We must be on guard against sporadic revivals of mob rule, the Klan spirit, and hoodlumism—all inimical to a free forum for ideas, ideas which people may have a constitutional right to express regardless of how repulsive they may seem to most of us.'

REDDICK, GLENN E., When the Southern Senators Said Farewell, *The Southern Speech Journal*, 15 (March 1950).169-197.

The chief farewell speeches in the Senate Chamber of the Southern Senators in 1861 are discussed by the author. 'The rhetorical significance of the farewell speeches as a group is that they furnished an emotional accompaniment to the first case in history when a government formed by sovereign states had been dissolved by the action of its individual constituents. There is no comparable speech situation in American oratory.'

SANDBURG, CARL, Sandburg's Words at New Salem, *Journal of the Illinois State Historical Society*, 43 (Spring 1950).7-14.

A transcript of Sandburg's address on Lincoln at the Golden Anniversary Meeting of the Illi-

nois State Historical Society, New Salem Park, 8 October 1949.

WATSON, JEANNE, Some Social and Psychological Situations Related to Change in Attitude, *Human Relations*, 3 (No.1, 1950).15-47.

A report of an exploratory investigation in the formation and change of social attitudes.

WEAVER, RICHARD M., The Rhetoric of Social Science, *The Journal of General Education*, 4 (April 1950).189-201.

A provocative rhetorical analysis of the literature of social science.

WEINBERG, BERNARD, Translations and Commentaries of Longinus, *On the Sublime*, to 1600: A Bibliography, *Modern Philology*, 47 (February 1950).145-151.

This bibliography provides a 'complete and consecutive idea of the fortunes of the Longinian text up to 1600.' It includes not only the Latin commentaries and translations, but also the printed Greek texts and the vernacular translations.

WHITE, HOWARD B., Edmund Burke on Political Theory and Practice, *Social Research*, 17 (March 1950).106-127.

An analysis of Burke's attitudes on political theory and practice.

ZYSKIND, HAROLD, A Rhetorical Analysis of the Gettysburg Address, *The Journal of General Education*, 4 (April 1950).202-212.

This analysis of the Gettysburg Address 'is intended to exemplify one way of treating literary texts in undergraduate, preferably junior college, discussions.'

RADIO AND TELEVISION

BERGSON, PHILIP, State Censorship of Television, *Federal Bar Journal*, 10 (April 1949).151-61.

A legal discussion of the right of states or municipalities to censor TV broadcasts, as attempted in Pennsylvania in 1949. The author considers such attempts invalid and unconstitutional because they impose 'an undue and unreasonable burden on interstate commerce,' and because they are 'inconsistent with and superseded by the regulatory system established by Congress in the Communications Act of 1934.'

Broadcasting the Election, *Fortnightly*, n.s. 998 (April 1950).251-7.

'Broadcasting in 1950 completed the revolution in the nature of British elections which really began in 1945.' An analysis of the effect of radio on forms of public discussion and political campaigning in Great Britain.

Controlling Press and Radio Influence on Trials, *Harvard Law Review*, 63 (March 1950).840-53.

What, if anything, should be done about the practices of press and radio which influence trial through editorials and slanted news coverage? A thorough analysis of the question with a set of recommendations.

EMERSON, R. W., *secundus*, Television's Peril to Culture, *The American Scholar*, 19 (Spring 1950).137-40.

'Television affords an even more serious threat to culture in terms of the communication of ideas than it does in the projection of artistic images.' An analysis of TV's 'assault on cultural integrity' and a suggestion that some of the defects of the mass media 'can be cured if there is a less immediate relation between commercial and cultural interests.'

GOLDSMITH, ALFRED N., Television: Techniques and Applications, *Harvard Business Review*, 28 (March 1950).55-79.

'It is the purpose of this analysis to present, in a summary form useful for businessmen, information about the technical, program, and advertising methods of television; the extent and nature of home ownership of television receivers; the more basic statistical and cost factors involved in television broadcasting and reception; the regulatory and allocation aspects of television; the status and prospects of some proposed extension of, and improvements in, television broadcasting; and the possibilities of certain nonbroadcasting uses of television including theatre television and industrial applications.'

HARRISON, EARL G., Television and Censorship, *Pennsylvania Bar Association Quarterly*, 21 (January 1950).128-35.

A legal discussion of the power of a state to impose censorship on television broadcasts, brought into focus by the action of the Pennsylvania State Board of Censors against five TV stations in 1949.

I Believe in Television, *Catholic World*, 170 (March 1950).40-5.

'Television is here to stay for a long, long time and we had better resolve to make the best of it. . . . It will become whatever public opinion makes it and in this early stage of the

industry, thoughtful people by writing letters to TV stations and by leading discussions can mold television into a lever capable of raising the level of popular taste and intelligence. It will be too late when the patterns and habits of television are established routine.'

JACOB, IAN, The Place of Broadcasting in International Relations, *International Journal*, 5 (Winter 1949-1950).31-7.

'Any country deciding to embark on a service of broadcasts to foreign audiences does so because it wants to influence those audiences in its favor. All such broadcasting is thus propaganda in the real meaning of the word.'

MOOR, PAUL, The B.B.C.'s Third Program, *Theatre Arts*, 34 (May 1950).51-2.

'Let's admit it at once and without qualification: the most adult radio in the world today is at present being transmitted 42 hours a week by the Third Program of the British Broadcasting Corporation.'

POSTGATE, RICHMOND, Broadcasting for Schools, *Fortnightly*, n.s. 998 (February 1950).99-106.

A highly informative article on the history and operations of educational radio in Great Britain by the B.B.C.'s head of school broadcasting.

ROBERTS, NICHOLAS, The Voice in the Wilderness, *Plain Talk*, 4 (January 1950).35-9.

A very critical report on the programming aspects of the Voice of America broadcasts aimed at Iron Curtain countries.

WHEATLEY, KATHERINE E., Anomalies of Radio Speech, *American Speech*, 24 (October 1949). 213-5.

'The great threat to intelligibility is the cavalier treatment of pauses, of pitch patterns, and of sentence stress. Both in the placement of pauses and in their length, there is anarchy in the speech of many announcers.'

WHITESIDE, THOMAS, Onward and Upward with the Arts: The Relaxed Sell, *The New Yorker*, 26 (3 June 1950).70-86.

A personalized behind-the-scenes account in narrative form of the planning and production of television commercials.

DRAMA AND INTERPRETATION

BACON, WALLACE A., On the Teaching of Interpretation, *College English*, 11 (April 1950). 397-400.

There are many English teachers who know what is being done in contemporary courses in the oral interpretation of literature, but there are many who do not know, 'largely because their contact with this aspect of the speech curriculum is no longer direct. The present paper seeks, therefore, to set forth for such teachers an explanation of what modern work in interpretation is, in the hope that such an explanation may prove suggestive to the teacher of literature in the department of English.'

CAPP, AL, The Comedy of Charlie Chaplin, *Atlantic*, 185 (February 1950).25-9.

'All comedy is based on man's delight in man's inhumanity to man.' Capp illustrates his definition of comedy with the work of Charlie Chaplin. 'Chaplin, more than any other comic of our time, understands his fellow man's pitiful and cruel mixture of insecurity and inhumanity.'

GASSNER, JOHN, What's Happened to Expressionism? *Theatre Time*, 2 (January 1950).37-41.

The Expressionist Movement failed before it had the opportunity to reach maturity, but 'its destiny appears to be that of an "influence."' However, if this influence is to be truly felt, the creative effort of the theatre must result in more than two or three unusual plays each season, and it must extend beyond our current routine of realism.

GREEN, PAUL, G.B.S. the Mystic, *Tomorrow*, 8 (August 1949).29-35.

Green writes about an interview he had with George Bernard Shaw some years ago, when Shaw was seventy-two. During their visit Shaw expounded on mysticism. These ideas are as important, or more so, than they were twenty years ago.

GRIFFITH, HUBERT, How Not to Speak the King's English, *English Review*, 4 (April 1950).262-4.

Foreign actors should master the language of the country in which they work after a reasonable length of time. Griffith does not ask for great fluency or subtlety, but he does ask that the language should be used 'as it is currently spoken.'

MACDAID, DENNIS, Mr. Wu Watches a Play, *Chamber's Journal*, Part 4, No. 160 (April 1950).210-2.

Chinese theatre has remained essentially unchanged for nearly fifteen hundred years. This article gives a brief description of the major elements of Chinese theatre, and traces its evolution to the present day.

MYERS, PAUL, The Book Show, *Dramatics*, 21 (April 1950).5-6.

Myers continues a series of articles on the American Musical Theatre and comments on some great moments in the history of the 'book-show.'

NATHAN, ADELE GUTMAN, the Oldest Form of Drama Renewed, *Recreation*, 43 (February 1950).512-3.

'There is a new off-Broadway activity—the historical spectacle—breaking out like a rash on the face of the U. S. Although it has not yet reached epidemic proportions, there are signs that after another year of incubation it may sweep the country. To speak more plainly, we seem to be on the verge of a renaissance of that oldest form of theatrical entertainment—the very exciting pageant.'

NORDMEYER, HENRY W., An Existentialist Approach to Literature, *Modern Language Journal*, 33 (December 1949).583-93.

Nordmeyer writes about 'an existentialist approach to life and letters. One should emphasize the indefinite article, "an existentialist approach" because there are many existentialisms, and in fact it seems to be of the essence of a truly existentialist approach that there is nothing dogmatic, nothing stereotyped, nothing professional about it whatsoever.'

SITWELL, EDITH, King Lear, *Atlantic*, 185 (May 1950).57-62.

On her visit to America last year, Dr. Sitwell showed the *Atlantic* her *Notebook on William Shakespeare*, from which have been drawn two papers, 'each remarkable for its interpretation and scholarship.' King Lear is the second of these two papers.

SITWELL, EDITH, Macbeth, *Atlantic*, 185 (April 1950).43-8.

This is the first of Sitwell's papers from her *Notebook on William Shakespeare*. England's foremost woman poet examines the language of England's greatest dramatic genius.

STONE, GEORGE WINCHESTER, JR., David Garrick's Significance in the History of Shakespearean Criticism, *PMLA*, 65 (March 1950).183-97.

Stone underscores the large influence which Garrick brought to bear, not only on the stage in his time, but upon serious literary criticism. 'Garrick's importance in disseminating a knowledge of Shakespeare and in helping to change the critical attitude toward the dramatist, not by critical pronouncement but by the combined efforts of his performances as actor, of his textual restorations as an appreciative student of Shakespeare, of the frequency with which, as a manager, he exhibited Shakespeare's plays, and by the impact of his personality on eighteenth-century society, has not received the attention it merits.'

STRASBERG, LEE, Past Performances, *Theatre Arts*, 34 (May 1950).39-42.

Strasberg is moved by the recent publication, *Actors on Acting*, to speculate on great performances of the past and what they may have been. He reasons that 'while the actual performance is forever gone, the style, the character, the interpretation, the *soul* of the performance can be arrived at. And this can be clothed in an *ideal* performance, one that while lacking the actor's actual presence also misses his individual imperfections, so that we *see* the performance as it might ideally have taken place.'

YEATON, KELLY Planning Arena Production, *Dramatics*, 21 (March 1950).7-8.

Observation and commonsense combine for the adequate planning of Arena production. The problem is attacked by Yeaton under the following headings: the play, the place, the plan, the public.

LANGUAGE AND PHONETICS

ATWOOD, E. BAGBY, The Pronunciation of 'Mrs.,' *American Speech*, 25 (February 1950).10-8.

This article covers the prevailing pronunciations of 'Mrs.' along the Eastern portion of the U. S. to the Southern border of South Carolina. Maryland and north seem to prefer 's' forms, [mɪsəz]. [mɪsəs]. etc.; Virginia favors the 'z' form [mɪzəz]. [mɪz]. etc. The rest of the South Atlantic region shows overlapping pronunciations with occurrences of [mɪstrəs]. [mɪstərs].

BENDER, JAMES F., Washington's Speech, *Word Study*, 25 (February 1950).5-7.

A note reprinted from the *New York Times* details some of the oddities of George Washington's spelling and pronunciations.

CHASEN, SIMON, Raging Pegasus, *Word Study*, 25 (April 1950).7.

The author illustrates a linguistic game. Know the origin of a word and its literal meaning: then build a figure of speech in poetry or prose.

A graphical technique for applying the Eyring formula for determination of the reverberation time of enclosures is presented. This formula, which differs from the original Sabine computations, is the one in most common use today.

GOTTSCHALK, J. M., A White-Noise Generator for Audio Frequencies, *Audio Engineering*, 34 (May 1950).16-8, 37-8.

Gottschalk describes a noise generator whose output power is uniformly distributed over the audio-frequency region of the spectrum. The actual circuit diagram is presented. As shown by the spectrum, the variation in noise output is only about 15 per cent over the range from 50 to 5000 cycles.

GROSSMAN, NATHAN and MEYER LEIFER, Overcoming Fletcher-Munson Effects, *Audio Engineering*, 34 (April 1950).22-3, 43.

The authors offer simple methods of compensating for the natural characteristics of the ear at various loudness levels, and conclude that such compensation is a necessity for realistic listening.

LEMPERT, JULIUS, PHILIP E. MELTZER, ERNEST GLEN WEVER, and MERLE LAWRENCE, The Cochleogram and Its Clinical Application, *Archives of Otolaryngology*, 51 (March 1950).307-31.

The authors detail reasons for their conclusion that the recording of cochlear potentials is not a practical clinical procedure.

LIGHTFOOT, CHARLES, Some Effects of the Common Cold on Speech, *Archives of Otolaryngology*, 51 (April 1950).500-13.

Lightfoot reports on investigations of and answers to these questions: 1 To what extent does having a cold affect a speaker's intelligibility or vocal quality; 2 if a cold modifies speech, does the effect vary with different acoustic conditions; 3 do nasal vasoconstricting sprays affect the above relation; 4 are such relations associated with medical symptoms which characterize a cold or with phenomena which require nasal emission of sound.

LOEBELL, H. and K. BRAHM, Gibt es beim Normalen einen Glottisbzw. Sphinkterverschluss beim Heben von Leichteren Gewichten (20 kg.), und wie steht der Kehlkopftotalexisterpierte den alltaglichen Belastungen gegenuber? *Folia Phoniatrica*, 2, Fasc. 2 (1950).67-78.

The authors describe experiments upon the normal function of the larynx in lifting and the effect of laryngectomy on potential activity. Conclusion: the individual with a totally extirpated larynx can return to his profession unless it involves extreme dust conditions or very heavy physical labor.

LUCHSINGER, R. New Researches on the Field of Physiology of Voice and Voice Construction, *Folia Phoniatrica*, 2, Fasc. 2 (1950).61-6.

Luchsinger, stating that in the falsetto, the falsetto voice, and the full-chested voice there are great differences between the tension in the true cords and the tension in the false cords, concludes that no voice production teacher should omit the falsetto voice from his voice construction.

MILLER, GEORGE A., and J. C. R. LICKLIDER, Intelligibility of Interrupted Speech, *Journal of the Acoustical Society of America*, 22 (March 1950).167-73.

Undistorted speech waves contain more information than is necessary for intelligibility. Time can be saved in a speech transmission system by turning the speech off at intervals so that the system can be used for other transmissions. Effects of such interruptions upon intelligibility are discussed here. In quiet, it is easy to understand conversational speech if interruptions occur more than 10 times per second.

PERLMAN, H. B., Observations through Cochlear Fenestra, *Laryngoscope*, 60 (January 1950).77-95.

The separation of the purely physical from the neural phenomena in the cochlea remains obscure. Direct observations of the cochlea during acoustic stimulation have been strikingly absent from the extensive background of anatomical and physiological studies upon which our concepts of cochlear function are based. Direct measurement of some of the physical properties of the cochlea and observations of the cochlea during acoustic stimulation is possible with modern techniques.

REGER, SCOTT N., Standardization of Pure Tone Audiometer Testing, *Laryngoscope*, 60 (February 1950).161-85.

Reger summarizes: 1 factors affecting the accuracy of determination of pure tone threshold acuity, 2 psychophysical methods and the determination of sensory thresholds, 3 review of clinical testing procedures, 4 evaluation of audiometry as art or science, 5 a description of constant reproducible pure tone presentation technique, 6 brief evaluation of two other types of audiometers with which uniformity of tone presentation and highly objective analysis of patient response are attainable.

THE TEACHING OF SPEECH

DRAKESMITH, DOROTHY, Speech Problems of School Children, *Education* 70 (March 1950). 427-33.

A second grade teacher finds that 'problem children' very often have speech difficulties.

FLANDERS, NED A., and HERBERT A. THELEN, Sound-recording Processes and Equipment for Educational Purposes, *The School Review*, 58 (May 1950).258-68.

Useful suggestions for those who are thinking of installing sound recording equipment in their schools.

GUNN, M. AGNELLA, Speech in the English Program, *Elementary English*, 26 (November 1949).399-403.

'Our world has gone oral.' The purpose of speech in the English program is 'to develop each individual so that his speech becomes increasingly acceptable . . . so that he is increasingly poised, pleasing, and perceptive.'

HARTEL, RUTH, Therapies for Speech Defective Cases, *California Journal of Secondary Education*, 25 (January 1950).53-6.

Not every teacher can be a therapist, but every teacher can help a defective by understanding the defect and the child. Valuable information is given for dealing with defectives. A bibliography is included.

HEFFERNAN, HELEN, Readiness for Oral and Written Language, *Elementary English*, 27 (April 1950).247-53.

The alert teacher of language arts observes when a pupil is 'ready' to advance in speech or writing. She notes the influence of environment on this 'readiness,' and frequently stimulates it by providing classroom experiences—such as spontaneous group discussion—which will prepare individuals for more advanced work.

HEISLER, WALTER, Group Dynamics, *Clearing House*, 24 (November 1949).151-4.

The report of an experiment carried out in East Lansing High School where seventh graders were taught the principles of discussion. Group discussion and sociodrama were used.

KILLGALLON, PAT, Recorded Sound Aids, *Elementary English*, 27 (March 1950).171-81.

Sound recordings and play-backs are becoming standard equipment in the teaching of speech, listening techniques, dramatics, reading, and even writing. Valuable lists of sources of recordings, recorders, and selection aids are appended to this article.

KISSLING, DONNA MACK, They Talk about Books, *English Journal*, 39 (April 1950).205-8.

The monotony of the age old 'book report' is almost unknown by the pupils in this California classroom where reading and speech are combined by a thoughtful teacher.

MURRAY, ELWOOD, Self-guidance Through Group Approaches and General Semantics, *Education*, 70 (April 1950).501-5.

Many courses in speech, sociology, psychology, human relations or home economics can serve as opportunities for self-analysis and peer-analysis while emphasizing the value of effective communication.

NATKIN, MARY ALICE, Snow Ball and the Seven Drawers, *Clearing House*, 36 (Februrary 1950). 351-2.

So you think you have problems teaching the King's English? Not as many as you could have—if you taught in New York with two classes of foreign children and three for native-born 'English butchers.'

NOVOKOVSKY, GERTRUDE, Radio and Language Arts, *Education*, 70 (December 1949).255-9.

The radio can be valuable as an interest stimulus as well as a device for teaching oral English. Sixteen oral language activities that have grown out of radio broadcasts are listed.

PARRY, JESSIE, Student Broadcasts, *English Journal*, 38 (December 1949).585-6.

A junior high school used its public address system as a miniature radio station with the classes as listeners. Students improved greatly in the quality of both oral and written work when offered this opportunity to translate their efforts into 'live' broadcasts.

PHELPS, WALDO W., Speech Education in California High Schools, *California Journal of Secondary Education*, 25 (February 1950). 122-6.

It is pointed out that most of the out-of-school expression is oral English, while schools emphasize written expression. In view of this a survey was conducted in California to see what the schools were doing in speech, and to determine the qualifications of the teachers. The results of the survey are given and a bibliography of speech text books is appended.

RENO, NORMA J., Speech Courses for Small Budgets, *Clearing House*, 24 (February 1950). 323-7.

A high school principal in Edgewood, Pennsylvania, hit on a plan to supply the students with speech work even though the school could not afford to hire a teacher of speech. Good suggestions are offered for other schools in similar circumstances.

SPINKS, PEARL, Life Brought to Literature Through Group Work, *English Journal*, 39 (April 1950).201-5.

'The value of group work in giving the pupils greater mental and emotional growth is being recognized increasingly.' This article gives a detailed description of how literature was 'used as a springboard to greater thought' in her classes.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BAKER, S. J., The Pattern of Language, *Journal of Genetic Psychology*, 43 (1950).25-66.

In this report the author attempts to: 1 add support to the Darwin-Jespersen theory of language development, 2 propose and validate a 'law of abbreviation' for language (spoken and written), and 3 develop a law of 'sense-increase' for the English language.

BLACKMAN, NATHAN, Group Psychotherapy with Aphasics, *Journal of Nervous and Mental Disease*, 3 (February 1950).154-164.

Under certain emotional stresses a reservoir of words may become available to the aphasic patient. The utilization of group psychotherapeutic efforts as an integral component in the rehabilitative approach to the problem of aphasics is presented. The author feels that it is an important adjunct in the treatment of head injury cases.

BROWN, JAMES I., The Construction of a Diagnostic Test of Listening Comprehension, *Journal of Experimental Education*, 18 (December 1949).139-146.

After a classroom lecture of known difficulty, college students were questioned on, a. details, b. central ideas, c. inferences, and d. relevancy. The results were correlated with an intelligence test (A.C.E.), a silent reading test of comprehension, and scholastic achievement. Listening ability seems to depend upon something besides intelligence and reading comprehension although the more natural the listening situation the closer the relationship to reading ability. Listening comprehension is different from scholastic achievement. Being uncertain or holding strong opinions tends to interfere with effective listening.

CHAPIN, A. B. and H. E. KESSLER, Dental Caries in Individuals Who Stutter, *Dental Items of Interest*, 72 (February 1950). 162-7.

One hundred stutterers, ages 6 to 14, 88 boys, 12 girls, were drawn from the Cleveland public schools. Three hundred normal speakers, 55 per cent male, were selected from approximately similar age, school, and home situations. Total amount of caries was expressed as the sum of Decayed plus Missing plus Filled teeth. For the normal group, the DMF rate was 5.86, for the stutterers, 5.37. Both groups were higher than Klein's norm for the average. In this investigation, stutterers showed less dental caries than normal speakers. Results from the limited group are inconclusive. The authors propose similar examinations by the lactobacillus acidophilus test.

EAMES, THOMAS H., The Relationship of Reading and Speech Difficulty, *The Journal of Educational Psychology*, 41 (January 1950).51-4.

Both speech and reading are language functions normally of the left side of the brain. Impairment of the association areas and fibers between the two centers may lead to serious disturbances. The author quotes researches by prominent names in the field, to prove some relationship between reading and speech problems: 1 Neurological lesions in nervous centers may impair both abilities. 2 Failure or inadequacy of auditory discrimination may produce both problems. 3 Speech defects occur in a certain proportion of reading failures and vice versa. 4 Emotional reaction to speech difficulty may impair reading. 5 Oral reading is more difficult for a person with a speech defect.

GENS, GEORGE W., Correlation of Neurological Findings, Psychological Analyses and Speech Disorders Among Institutionalized Epileptics, *Training School Bulletin*, 47 (March 1950). 3-18.

Of a total of 1252 institutionalized epileptics examined 76.3 per cent were found to have defective speech. 'There is no speech typical of epileptics. . . . Too little evidence lies behind the "epileptic personality" concept to warrant its continuation as a diagnostic sign. . . . There is a definite correlation between cerebral malformation and the failure to develop speech. . . . An attempt has been made to reclassify speech disorders from a descriptive basis to an etio-

logical basis with special reference to the time relations of the etiology. . . . A disorder of speech is not a separate entity but is symptomatic of an underlying condition which is abnormal. . . .'

GUILD, STACY R., Interpretation of Hearing Test, with Special Reference to Conduction Deafness, *Journal of American Medical Association*, 142 (Februrary 1950).466-9.

'Dr. Guild has made a strong appeal to base the diagnosis of hearing lesion on the essential triad of clinical history, physical observations and consistent tests.'

HARTEL, RUTH, Therapies for Speech-Defective Cases, *California Journal of Secondary Education*, 25 (January 1950).53-7.

Special help in speech can be offered in one period per day in the high school program. Initial individual conferences follow medical examination and resort to the cumulative record, so that the optimum grouping of cases may result. Program described at Grossmont, California utilizes four groups: 1 stuttering; 2 cleft palate and poor voices; 3 lisping and articulation problems; 4 reading deficiencies.

MORRISSETT, L. E., Plight of the Nerve-deaf Patient, *Archives of Otolaryngology*, 51 (January 1950).1-25.

Aural rehabilitation offers the only practical method of management presently available for the nerve-deaf patient. These patients will be benefited by a realistic facing of that fact and by a prompt introduction to the program of rehabilitation.

MUSSAFIA, M., Speech Rehabilitation in Cerebral Spastics, *Occupational Therapy and Rehabilitation*, 29 (February 1950).11-16.

To achieve maximum activity, muscle re-education, and intellectual exploration, group work is indispensable. The basis of all treatment in cerebral palsy is relaxation. Exercise is performed best in front of a mirror, to overcome speech disabilities. Each patient presents individual problems and must be handled accordingly. We must realize that there are limits beyond which the cerebral palsied child cannot advance. He will not achieve normal motor activity. Every type of training is useful to spastics, but we must be satisfied with partial success.

PREACHER, W. G., Speech Disorders in World War II, *Plastic and Reconstructive Surgery*, 5 (February 1950).123-39.

During World War II gunshot wounds of the head and neck and maxille-facial wounds occasionally resulted in either hypoglossal or structural lingual damage. Disorders of articulation and phonation resulted. The degree of misarticulation was not always directly correlated with the limitation in lingual mobility. Although isolated lingual defects show considerable articulatory restitution with or without speech therapy or surgery, plastic surgery and speech re-education were occasionally necessary. The prognosis in all cases of lingual involvement (structural or neurological) was good other than in severe bilateral hypoglossal paralysis and extensive loss of the tongue.

REGER, SCOTT, Standardization of the Pure-tone Audiometer Testing Technique, *Laryngoscope*, 60 (February 1950).161-83.

Auditory threshold acuity measurements of the maximum accuracy are obtained by means of psychophysical techniques. Due to practical considerations testing techniques are abbreviated. Accuracy of results obtained with the audiometer are limited by factors extraneous to the instrument itself. Pulse-tone audiometry is a testing procedure which has the advantages of being automatically controlled and makes possible a practical group pure-tone hearing test. Standardization of manual audiometry will introduce more science into the art of audiometry.

SILVERMAN, S. R., The Hard of Hearing Child, *Journal of the National Education Association*, 39 (February 1950).136-7.

The author presents the teacher's role in helping the hard of hearing child.

WEST, ROBERT, Rehabilitation of Speech, *The Journal of Exceptional Children*, 16 (March 1950).165-72.

The author discuses the types of speech defects that are most likely to occur in the exceptional child. Included are delayed speech, stuttering, cleft palate, spastic speech, aphasia, deaf, and hard-of-hearing speech.

NEWS AND NOTES

ROBERT F. RAY, *Editor*

PLANS AND PROGRESS

AT THE UNIVERSITY OF ARKANSAS: An experimental theatre designed by Edward D. Stone of New York, architect of the Rockefeller Center Music Hall, will be opened in November as part of a new Fine Arts center. Besides the experimental theatre, the center will consist of a three-story classroom and studio building and a music recital hall. The three buildings will be connected with a glass-walled gallery, designed for use either as an exhibition gallery or as a reception hall. There will be also an outdoor theatre with a stage opening off the dressing rooms of the experimental theatre.

The experimental theatre has been designed for use either as the traditional proscenium type or as a theatre-in-the-round. For theatre-in-the-round productions, sets of collapsible aluminum bleacher seats will be used on the stage. Dressing rooms will be equipped with loud speakers so the actors can hear the play in progress. The first production to be offered will be 'Acres of Sky,' a novel with an Arkansas setting, written by Charles Morrow Wilson, a native of Fayetteville and a graduate of the University of Arkansas.

AT FLORIDA STATE UNIVERSITY: The Department of Speech embarked upon a program of studies leading to the Ph.D. degree in Speech on June 1, 1950.

AT THE UNIVERSITY OF IOWA: The Childrens Bureau of the Federal Security Agency, working through the Iowa State Services for Crippled Children and the University Speech Clinic, has made available a limited number of fellowships in audiology and speech pathology. The fellowships carry a stipend of $1,000 for the academic year plus remission of tuition during the fellowship year and the following summer sessions. Fellows are allowed to enroll for full-time graduate work. The fellowships are awarded on the basis of scholarship, clinical and technical aptitude, and professional interest in the field with related emphasis on audiology.

Courses offered during the summer session in the new area of television included: 'Theatre Techniques in Television,' and 'Television Workshop,' E. C. Mabie; 'Speech in Radio and Television,' and 'The Development of Radio and Television,' H. Clay Harshbarger; 'Radio and Television Audience Analysis,' Forest Whan, visiting professor from the University of Wichita.

AT THE UNIVERSITY OF MIAMI The Radio and Television Department offered a 'Television Workshop,' in cooperation with Station WTVJ-TV, Miami, Florida, in June and July. The workshop was under the direction of C. H. Rickert for the University, and Labe Mell for the television station. During the six-week session, the workshop produced a half-hour show on the air each week.

AT OLIVET NAZARENE COLLEGE: A new speech auditorium has been completed which will seat 200 persons and is acoustically designed for radio broadcasting.

AT PURDUE UNIVERSITY: The Speech and Hearing Clinic has received a grant for $1,500 from the Indiana Society for Crippled Children. The funds will be used to establish a number of scholarships for Indiana school teachers and nurses for summer session workshops in speech correction and hearing.

Intensive research in Naval Voice Communications is continuing to be conducted at the Purdue laboratory for the Navy Department. A major study in progress is one being conducted by Ken Wilson concerning the Effect of Psychomotor Distraction on Speech Intelligibility.' Another study concerns the standardization of the UCL Intelligibility Tests for Audiology. This work is being conducted by Mrs. Marcella Doyne. The Speech Intelligibility Research program is under the direction of M. D. Steer, and T. D. Hanley is the associate director.

Arrangements have been made with R. Siskind, of the Purdue Electrical Engineering school, for graduate students in electrical engineering to do their research in the Purdue Speech Science laboratory. This arrangement is already resolved in the devlopment of the new Electronic Pitch Analyzer.

Three special workshops were conducted during the 1950 summer session. Included were: 'Modern Speech Correction Programs for Schools,' designed for public school teachers

who have no knowledge of the subject; 'Directed Study in Advanced Speech Correction,' designed for teachers and nurses who have had some exposure to the subject matter, and 'Lip Reading and Hearing Testing,' designed for teachers and nurses particularly interested in this field. Lecturers appearing at the workshops were: Harlan Bloomer of Michigan, speaking on 'Speech Correction for the Cleft-Palate Child'; Jean Utley of the University of Illinois Medical School, speaking on 'Teaching and Testing Lip Reading,' and Wendell Johnson of the University of Iowa, speaking on 'Helping the Stutterer.'

AT TEMPLE UNIVERSITY: The debate council has been notified of the approval of a charter of Delta Sigma Rho. Installation of the chapter is to take place this fall.

A new educational FM station, WPWT, has been added to the Philadelphia Collegiate Network which is operated by Temple University's wired wireless station WRTI. Student programs are now heard throughout central Philadelphia as well as on the Temple and University of Pennsylvania campuses.

The Protestant Radio Commission conducted its summer workshop in Religious Radio at Temple from August 6 to 31. The workshop, which is conducted in cooperation with the School of Theology employed the facilities of WRTI, and was designed to provide an opportunity to religious broadcasters to work in groups to develop programs to make American religious broadcasting effective. Leaders of the workshop included: Everett Parker, Rudolph Breta, Albert Crews, and Armand Hunter.

The Temple speech staff is continuing its cooperation with the management-service division of the university by offering specialized courses in the field of public speaking and discussion. After completing a special course on conference methods for the International Resistance Company, John Roberts of the speech staff will teach four sessions on conference methods to the division heads at the Frankford Arsenal in Philadelphia.

During the second semester of the 1949-50 school year, the speech staff conducted an original oratory contest for the School of Theology. The university-wide competition was centered on the genral subject, 'Moral Issues in an Atomic Age.'

AT UTICA COLLEGE OF SYRACUSE UNIVERSITY: The Utica College Gaslighters, producing dramatics organization on campus, now has its own theatre, which they have painted and decorated themselves.

APPOINTMENTS

AT BLUE MOUNTAIN COLLEGE: Miss Jean Lowrey has been named chairman of the Department of Speech. She succeeds Miss Elizabeth Purser, who is retiring after twenty-five years as head of the department.

AT THE UNIVERSITY OF DELAWARE: Thomas Benton Pegg has been appointed assistant professor on the Dramatic Arts and Speech faculty.

AT EMERSON COLLEGE: Russell W. Lembke, formerly of Central Michigan and Central Washington Colleges, has been named chairman of the Department of Speech and will supervise graduate research in general speech education.

AT THE UNIVERSITY OF IOWA: Frederic L. Darley, who received his doctorate in June, has been appointed an assistant professor in the speech clinic. He will be in charge of the outpatient clinic and will teach courses in Introduction to Clinical Practice and Organic Disorders.

Mrs. Dorothy Jamison Williams, who received her Master's degree at the University in 1949, has been appointed speech therapist in the University's Hospital School for Severely Handicapped Children.

Miss Josephine Simonson, who has been working on her doctorate while on leave from Iowa State Teachers College, has accepted the position of speech and hearing consultant with the Iowa State Services for Crippled Children. She will supervise student clinicians from the University speech clinic and provide speech correction services in field clinics and in the Childrens Hospital.

ON THE STAGES

AT BOWLING GREEN UNIVERSITY: Seven plays were presented at the Bowling Green summer theatre. Productions included: 'Light Up the Sky,' 'My Sister Eileen,' 'Two Blind Mice,' 'The Tempest,' and 'Portrait in Black.' Thirty students attended the summer playhouse operated by the speech department. The group was under the direction of Frederick G. Walsh. Students attending received up to nine hours credit in speech courses.

AT EMERSON COLLEGE: Plays presented during the summer session included 'Present Laughter,' 'Made in Heaven,' and 'End of Summer.'

The drama workshop was under the direction of Gertrude Binley Kay.

AT FLORIDA STATE UNIVERSITY: As a part of the annual art seminar, sponsored jointly by the University and the Ringling Museum of Art, the Department of Speech produced in April, Molière's 'The School for Husbands,' as adapted by Arthur Guiterman and Lawrence Langner. With the subject of the art seminar 'The Baroque Age,' the Molière comedy found appropriate setting in the formal gardens of the Museum before a large crowd of guests and students.

During the second semester, the play was given again for the regular community play series, and at the commencemnt program honoring the French ambassador to the United States, M. Henri Bonnet.

Other productions of the past season included, 'The Male Animal,' 'Iphignia among the Taurians,' 'The Shoemaker's House,' 'George and Margaret,' 'Craig's Wife,' and 'Ladies in Retirement.'

AT THE UNIVERSITY OF IOWA: The 1950 summer session schedule of plays included, 'The Importance of Being Earnest,' 'The Hairy Ape,' 'Life with Mother,' and 'As You Like It.' As a part of the university's summer Fine Arts Festival, the departments of music and dramatic art cooperated in presenting Bedrich Smetana's opera, 'The Bartered Bride.'

AT JOHNS HOPKINS UNIVERSITY: Mark Twain's boyhood classic, 'Huckleberry Finn,' closed the spring term of the Johns Hopkins children's educational theatre on May 20 at the Baltimore Museum of Art. One thousand young guests met 'Huck,' at the open dress rehearsals May 18 and 19. Guests included children from Southern Junior High School, St. Mary's Orphanage, the Kelso Home, and St. Joseph's Monastery. On May 18th, the curtain remained open so the audience might observe the teen-age crews shifting properties and scenery.

During the summer session, children in day camps, playgrounds, and hospitals in Baltimore, who could not share the children's plays on campus, were visited by the Teen-Age Troupers. Plays presented included, 'Epaminondas,' a live Punch and Judy Show, a Harlequinade, a pocket version of 'Rumpelstiltskin,' and a number of French farces.

AT LONG ISLAND UNIVERSITY: The workshop theatre completed its spring season with productions of Saroyan's 'Across the Board on Tomorrow Morning,' 'The Farce of Pierre Patelin,' and Ibsen's 'Ghosts,' under the direction of Dennis Brown. Plays scheduled for fall production include Jean Paul Sartre's 'The Victors,' and Molière's 'The Miser.'

AT UTICA COLLEGE: Two major productions, 'The Rivals,' and 'Beyond the Horizon,' were presented in April. As part of the community service program of the college, two one-act plays were taken on tour to area high schools. They were 'The Monkey's Paw,' and 'The Happy Journey.' Two additional one-acts were given for civic groups that requested them and for the student body: 'Lithuania,' and 'Why I Am a Bachelor.'

AT THE COLLEGE OF WOOSTER: Thornton Wilder and a student supporting cast appeared in 'Our Town' in May. Mail, box-office, phone, and telegraph orders were given equal chance, but all seats for all six performances were sold out in one hour and ten minutes.

The first play of the 1950-51 season will be 'The Silver Whistle' by Robert E. McEnroe, October 11-14.

AT THE MEETINGS

AT THE UNIVERSITY OF COLORADO: Rex Robinson, associate professor of debate and forensics at Utah State College, was one of seven members of the staff of the annual Speech Institute for high school students held this summer. Robinson taught in the clinic, June 19-July 14, and also gave courses at Boulder High School. Students from various parts of the country attended the Speech Institute. They were offered specialized study in forensics and dramatics.

AT THE UNIVERSITY OF DENVER: The fourth annual Workshop in Interpersonal Communication was held June 19 through July 21, and focused upon problems the students may bring from their vocations, classrooms, families, communities, or individual social lives. A new synthesis of methods from linguistics, semantics, group dynamics, sociodrama, and sociometry was applied to their problems. The workshop was followed by one on Basic Communication July 24 through August 25. The second workshop was based on reading as communication. Visiting lecturers included, Merton Babcock, of the basic communication course at Michigan State College; A. F. Hubbell, of Columbia University; O. R. Bontrager, of Pennsylvania State Teachers College; and Paul Bagwell of Michigan State College. Dr. Keith Case, coordinator of the basic communication

course at the University of Denver, was in charge of the workshop.

THE EASTERN PUBLIC SPEAKING CONFERENCE: The forty-first meeting was held April 13, 14 and 15 at the Hotel New Yorker, New York City. The theme for the conference was 'Meeting the Emerging Educational Needs.' The topics and the partcipants at the general and sectional meetings were as follows:

On Friday, April 14 the general session was presided over by Robert B. Huber, University of Vermont, Burlington, Vermont, 1st Vice President. An address of welcome by Agnes Allardyce, Syracuse University, Syracuse, New York, was followed by an address by Duvane Orton, Educational Director, I. B. M., on the topic: 'Teacher's Faith.'

Wayne S. Farrow, Triple Cities College, was the chairman of the section COMMUNICATION IN THE GENERAL EDUCATION PROGRAM. The speaker was James Wilmoth, chairman of curriculum committee in general education, Triple Cities College. The participants in the panel which followed were: Bernard Carp, Field Secretary, New York Section, Jewish Welfare Board; Cyril F. Hager, Air Force School, Maxwell Field, Earl H. Ryan, The City College of New York; Mrs. Caroline Simon, New York State Commission against Discrimination.

The meeting, ENTERING THE TEACHING PROFESSION, had Mary Telian Tuthill, Public Schools, Syracuse, New York, as chairman with the question: What distinct and valid contribution should the Speech Teacher make to school life?, being discussed by Marion Edelman, Public Schools, Clifton, New Jersey; Chester L. Boyd, Jr., student, Syracuse University; Robin Humphrey, student, Teachers College, Columbia; Robert Seaver, student, Teachers College, Columbia.

Harold Zelko, Pennsylvania State College, led the section on SPEECH IN ADULT EDUCATION. The question: What part should the speech profession play in adult speech education and training?, was discussed by the committee on Adult Speech Education, Speech Association of America consisting of: Richard C. Reager, Rutgers University; Arthur Secord, Brooklyn College; Clarence A. Peters, National Conference of Christians and Jews; Major Charles T. Estes, Federal Mediation and Conciliation Service; Harry G. Barnes, Educational Testing Service.

The meeting, SPEECH AS A FACTOR IN PERSONALITY, took the form of a symposium with Frances Beers Tibbits, Public Schools, Newark, New Jersey, as chairman. The topics discussed were: Self-realization: Annetta L. Wood, State Teachers College, Montclair, New Jersey; Economic Efficiency: F. Kenneth Brasted, Director of Education, National Association of Manufacturers; Social Competence: Loretta Wagner Smith, Brooklyn College, New York; Better Human Relations: Alfred A. Giardina, Attorney, Consultant in Labor Relation, New York.

A panel discussion on the topic, THE TEACHING OF SPEECH TO THE HARD OF HEARING, included James M. Mullendore, University of Virginia, as chairman; Louis DiCarlo, Syracuse University; and Eleanor M. Luse, University of Vermont.

William A. Behl, Brooklyn College, was the chairman for the meeting, SERVICE EQUIPMENT IN SPEECH EDUCATION. This meeting included: The Teaching Film: (Analysis and demonstration of two ten minute films). Jacob F. Foster, Brooklyn College, New York; Technical Problems in Producing Classroom Films: (Demonstration) R. William Stanmyre, Technical Consultant, Syracuse University, New York; Standards for Educational Recording Machines: (Demonstration of recordings) C. J. LeBel, Vice president, Audio Devices, Inc.; Limitations of Audio-Visual Aids: William J. Temple, Brooklyn College, New York.

DEVELOPING AND SELECTING PUBLICATIONS FOR SPEECH EDUCATION was the topic discussed under the chairmanship of Marvin G. Bauer, Brooklyn College. A panel discussion on the problems encountered by textbook publishers in choosing a text for publication, and the difficulties faced by writers in preparing texts for publication. Members of the Conference and representatives of the firms exhibiting speech texts were invited to participate in the discussion. The panel consisted of: Lousene Rousseau, Speech Editor, College Texts, Harper and Brothers; William M. Oman, Editor-in-Chief, Oxford University Press; William H. Mitchell, Vice President, Thomas Y. Crowell Company; Lester Thonssen, College of the City of New York and James Milton O'Neill, Brooklyn College, represented the Eastern Public Speaking Conference.

The meeting, TEACHING SPEECH TO NEW AMERICANS had Arthur J. Bronstein, Queens College, as chairman. The papers read at this meeting were: The Contributions of Linguistic Sciences to the Teaching of Speech by Allan F. Hubbel, Associate Editor, *American Speech*, Columbia University, New York; The Citizenship Curriculum and Speech, J. Maurice Richman, Curriculum Consultant, Adult Education

Section, Division of Community Education, Board of Education, New York; An Evaluation of the Procedure, Methods, and Materials in the Teaching of American Speech as a Second Language, Herbert Schueler, Supervisor of Instruction, English Language Institute, Department of Education, Queeens College, New York; Practical Aspects of the Teacher's Job in Teaching Speech to New Americans, C. Willard Smith, Director of English Language Institute, Department of English, Bucknell University, Lewisburg, Pennsylvania.

Helen Hake Clutton, Yonkers, New York, Public Schools, was in charge of the meeting dealing with the subject of HOUSING THE SPEECH PROGRAM. The topics presented were: In the Elementary School by G. Agnes Rigney, Head, Department of Speech and Dramatic Art, State Teacher's College, Geneseo, New York; Throughout the Secondary School, Evelyn Konigsberg, Department of Speech, Jamaica High School, Jamaica, New York; The Library and the Speech Program, Rachel De Angelo, Supervisor of School Libraries, Yonkers Public Schools.

The section, PROBLEMS OF REHABILITATION AND RE-EDUCATION, had as chairman, Jane Dorsey Zimmerman, Columbia University. The following panel participated: Eugen A. Taylor, the *New York Times;* William G. Peacher, College of Medicine, Syracuse University; Ellen K. Donohue, Veteran's Administration, Boston, Massachusetts; William B. Featherstone, Department of Special Education, Teachers College, Columbia University; Rosalie Roberts, Childrens Medical Center, Wellesley Hills, Massachusetts; Eleanor M. Luse, University of Vermont.

A panel discussion, INTERPRETATION FOR THEATRE AND RADIO, had Domis E. Plugge, Hunter College, as chairman and consisted of: Christine Edwards, Radio Director of Summer Stock; Charles Harrell, Program Manager and Director, Radio and Television; John Roberts, Director of Radio Workshop, Temple University; and Flora Rheta Schreiber, Adelphi College Radio Workshop.

The section on CHILDREN'S THEATRE had as chairman, Olla G. Rickett, State University of New York State Teachers College, Cortland, New York. The moderator was Carleton Saunders, State University of New York, State Teachers College, Cortland, New York. The topics and participants in this meeting were: The Child Actor on the Professional Stage by Paul Crabtree, Theatre Guild, New York City; The High School Actor, Evelyn M. Hill, Erasmus Hall High School, Brooklyn, New York; Community Childrens Theatre, Frances Weiss Hyman, Community Theatre, New York City; The Adult Performer in Plays for Children, Monte Meacham, President, Childrens World Theatre; Central Staging for the Child Actor, Olla Rickett, Director, the Cortland Childrens Theatre: Summary: Childrens Theatre—A Medium for Speech Training, Carleton Saunders.

Henry G. Roberts, Training Specialist, U. S. Navy, was chairman of the meeting, SPEECH IN THE ARMED FORCES AND GOVERNMENT, Speech and the Department of State was discussed by Mrs. Margaret R. T. Carter, Chief, Division of Public Liaison, Department of State; Operation Speech was the topic of Edwin L. Stevens, George Washington University; and Dividends from Speech Training was presented by William Oncken, Jr., Director of Training, U. S. Naval Ordnance Laboratory, White Oak, Maryland.

The section, MEETING THE EMPLOYER'S NEED, had as chairman, Robert T. Oliver, Pennsylvania State College. The topics and participants were: Speech Skills as a Factor in Job Placement by Lois Spear, Senior Employment Interviewer, New York State Employment Service; What the Employer Expects, Edwin Hinrichs, Vice President and General Sales Manager, Onondoga Pottery Co., Syracuse, New York; Meeting the Employers Needs, Arthur Eisenstadt, Rutgers University.

Kathryn Mullholland, Brooklyn College, was the chairman of the meeting, READING IN POETRY AND DRAMA, with the following program: Emily Dickinson, Amy Lowell, Eleanor Wylie by Helen Gertrude Hicks, Hunter College; The Value Factor in Oral Interpretation, William J. Farma, New York University; Archibald MacLeish, Gerard Manley Hopkins; T. S. Eliot, Allys Dwyer Vergara, College of New Rochelle, 'In Noah's Ark,' by Rumer Godden; Vera A. Sickels, Smith College.

The section, ORGANIZATION AND PARTICIPATION OF STUDENT RADIO WORKSHOPS, had James MacAndrews, Director, WNYE, as chairman with Dorothy Klock, Program Supervisor, WNYE, as co-chairman. The participants were: Mrs. Elizabeth Freilicher, Director, Radio Workshop, James Madison High School; Miss Jean Eicks, Director, Radio Work Shop, Strauben-Muller, Textile High School, New York; Mrs. Majorie Knudsen, Director, All City Radio Workshop, WNYE.

HEARING TESTING was discussed with Geraldine Garrison, Hearing Testing Section, State Department of Education, Hartford, Connecticut, as chairman. The program was as follows:

Locating and Providing for the Hard of Hearing Child by Eleanor Ronnei, New York League for the Hard of Hearing; Organization of Hearing Testing Program in the Public Schools, Rosalie Giordano, Groton Public Schools, Connecticut; Speech Reception Tests, Louis M. DiCarlo, Director, Speech and Hearing Center, Syracuse University.

The meeting, TELEVISION AND ITS MEANING FOR EDUCATION, included George Glasgow, School of Education, Fordham University, as chairman and the following topics were discussed: Educational Factors in Television Production—by Burke Crotty, Supervising Director of Television, American Broadcasting Company; Both Sides of the Television Camera, Walter Herlihy, Television Announcer, American Broadcasting Company. The discussion panel included: Burke Crotty; Walter Herlihy; Kenneth Bartlett, Director, Radio Workshop, Syracuse; Arman Hunter, Temple University; Magdalene Kramer, Teachers College, Columbia; Letitia Raubicheck, Director of Speech Improvement, New York City Public Schools.

Dorothy I. Mulgrave, School of Education, New York University, was chairman of the section, RADAR FOR NAVIGATION. A demonstration was provided by the New York Telephone Company. The meeting was sponsored by the New York League for Speech Improvement and was open to all members of the Eastern Public Speaking Conference.

On Saturday, April 15, the meetings began with the section, RECENT AUDIOLOGIC WORK RELATED TO SPEECH-HEARING PROBLEMS, with William G. Hardy, Johns Hopkins Hospital, chairman; Gordon E. Peterson, Bell Telephone Laboratory; Ira J. Hirsch, Psycho-Acoustic Laboratory, Harvard University; Louis M. DiCarlo, Syracuse University. Members of the panel discussed various aspects of the field related to physical, psychological, clinical, and educative phases of audiology.

David C. Phillips, University of Connecticut, was the chairman of the section, RESEARCH IN PUBLIC ADDRESS. Problems discussed were: Are Speech Teachers Making Use of the Various Types of Research in the Field? How Can Results of Research be Used in Speech Classes Other than Rhetoric Classes? The Value of Experimental versus Non-Objective Research.

The meeting, BUILDING SPEECH SKILLS THROUGH INTERPRETATION, with chairman Annetta I. Wood, State Teachers College, Montclair, New Jersey, included participation by: Noll Junior High School pupils of Dorothy R. McConkey, Passaic, New Jersey; Wadleigh High School students of Normal Lifson, New York City; New Jersey College for Women students of Dorothy Taylor Durand, New Brunswick, New Jersey. Commentators were: Charles G. Hoffman, Columbia University; Marion Lee, the City College of New York; Harriett D. Nesbitt, Pennsylvania State College. Assisting with recordings were: Howard Fox, Montclair State Teachers College and Edward Rasp, Montclair State Teachers Colege.

The section, DISCUSSION AND DEBATE, had as chairman, Austin Freeley, Boston University. The program was as follows: Tournament Organization by Captain Robert Ginsburg, United States Military Academy; Judging Debates, George F. Henigan, George Washington University; Taking the Forensic Program to the Community, Nicholas M. Cripe, University of Vermont; The Discussion Program, Spencer Davis, Rhode Island State College.

Yetta G. Mitchell, School of Education, New York University, was the chairman of the meeting, SPEECH AND HUMAN RELATIONS, with the following program: The Responsibility of the Teacher in the Development of Better Human Relations, by Charles A. Dwyer, Assistant Dean, School of Commerce, Accounts and Finance, Professor of Speech, New York University; Industry's Needs, A. K. Alford, Jr., Employee Relations, Standard Oil Company of New Jersey; The Importance of Speech in Journalism, Clifford Cochrane, Free Lance Writer for Radio and Magazines, Associated with Public Relations Counsel, Formerly of Columbia Pictures; Speech and the Glamour Girl, Keora Kono, Teacher and Lecturer at the John Robert Powers School, New York City.

The SPEECH EDUCATION COMMITTEE with J. H. Henning, West Virginia University, as chairman discussed: Teacher Certification, by Buell Whitehill, Jr., University of Pittsburgh, and Speech Education in Teachers Training Institutions, by James Mullendore, University of Virginia. General discussion of reports followed.

The luncheon meeting was presided over by Agnes I. Allardyce, President of the Conference, and the speaker was Admiral C. W. Nimitz, U.S.N. Greetings were given by Wilbur E. Gilman, First Vice-President, SPEECH ASSOCIATION OF AMERICA.

The meeting, TAKING THEATRE TO THE PEOPLE, had Jacob F. Foster, Brooklyn College, and Warren Caro, Executive Director, Theatre Guild, as co-chairmen. The following papers were presented: Arena Theatre as the Economic Salvation of the American Theatre, by

Albert McCleary, former Director, Fordham University Theatre, Staff Director, NBC-TV; The Coming National Theatre Assembly, Robert C. Schnitzer, Lecturer, School of Dramatic Art, Columbia University, AETA Representative on Organization Committe for National Theatre Assembly; Sawyer Falk, National Theatre Conference.

Ralph N. Schmidt, Utica College, was the chairman of the DISCUSSION-DEBATE DEMONSTRATION. The program was as follows: Demonstration Debate: Resolved, that the President of the United States should be elected by a direct vote of the people. Affirmative: Jeffersonville, New York, Central High School, Joseph K. Strawbridge, Coach; Conrad Schminke, 1st speaker; Jay Epstein, 2nd speaker. Negative: Passaic, New Jersey, Senior High School, Helen M. Hall, Coach; Gideon Kanner, 1st speaker; Avrom Gold, 2nd speaker. Critique of the Debate: Arthur Secord, Brooklyn College. Open Forum Discussion: Problems in the Coaching of Inter-Scholastic Debate.

PROFESSIONAL AND COLLEGE RADIO was discussed by the panel: Albert Crews, Protestant Radio Commission, New York City, Kenneth Bartlett, Syracuse University; Erik Barnouw, Columbia University; Ernest Ricca, New York Directors Guild; Armand L. Hunter, Temple University, was chairman.

A CONFERENCE SUMMARY FOR YOUNG TEACHERS was presented by Mary Telian Tuthill, Public Schools, Syracuse, New York.

Reported by
JOHN K. DUFFY,
University of Wisconsin

THE HOUSTON NATIONAL SPEECH TOURNAMENT will be held November 3 and 4, under the direction of Otis M. Walter, head of the speech department of the University of Houston. The propositions will deal with timeless problems that are within the grasp of all debaters. The questions will be selected from a list of 20 just one hour before each debate. Each team will be given one hour to prepare an affirmative and negative case.

AT THE UNIVERSITY OF IOWA: The 22nd Annual Iowa Play Production Festival was held from March 24 through April 1. Outstanding productions in the high school division were given by: Class A, Spencer; Class B, Algona, Wilson (Cedar Rapids), University High (Iowa City), Waverly, (Webster City); Class C, St. Patrick's (Iowa City), Thompson and Williamsburg.

The state finals of the Iowa High School Forensic League were held March 30, 31, and April 1 at the University of Iowa. Events included debate, extempore speaking, original oratory, interpretative reading, radio speaking, and a student senate. Class A championship in debate was won by Muscatine. The Class B champions were University High of Iowa City.

Twenty students were enrolled in the Speech and Dramatic Art Program for High School Students June 26 through July 28. The program of study included a course in fundamentals of speech for all participants and additional work in either dramatic art or discussion and debate. Hugh F. Seabury, associate professor of speech, directed the program.

AT LOUISIANA STATE UNIVERSITY: The Sixteenth Annual Conference on Speech Education was held June 12 through June 21, with Lester Thonssen of the College of the City of New York as guest lecturer. His topics included: 'The Speech Critics at Work,' 'The Big Three in Speech Criticism,' 'New Directions for Critical Inquiry,' and 'Disciplined Oratory for a Moral Society.'

AT NORTHWESTERN UNIVERSITY: The School of Speech presented a Symposium on Stuttering from June 23 to August 25. Visiting lecturers included Ollie Backus, University of Alabama; Mildred Berry, Rockford College; Bryng Bryngelson, University of Minnesota; John Clancy, University of Michigan; Jon Eisenson, Queens College; Leslie Homan, Duke University; Wendell Johnson, University of Iowa; Jerome Kafka, Illinois Institute for Juvenile Research; Wilbur Moore, Central Michigan College of Education; Eugene McDonald, Pennsylvania State College; Severina Nelson, University of Illinois; Frances Perce, Illinois Institute for Juvenile Research; Meyer Solomon, Chicago, Illinois; Mack Steer, Purdue; Zelda Teplitz, Chicago Illinois; Charles Van Riper, Western Michigan College of Education; and Lee Edgar Travis, University of Southern California.

AT OHIO STATE UNIVERSITY: The fourth Annual Conference on Public Affairs was held March 30, 31, and April 1 at the Deshler-Wallick hotel in Columbus. Conference subject was 'Major Problems of United States Foreign Policy in the 1950s.' Harold F. Harding was chairman of the committe on arrangements. Speakers included James J. Wadsworth, ECA, Washington, D. C.; Colonel R. J. Wood, National War College, Washington, D. C.; Bromley K. Smith, State Department, Washington, D. C.; and Grayson Kirk, Columbia University Provost,

and Director of the Academy of Political Science. Thirty-two schools participated.

AT PURDUE UNIVERSITY: The Indiana Speech and Hearing Association held its annual convention at Purdue March 17 and 18. The features included the program on stuttering by C. Van Riper of Western Michigan College, the program on cleft palate by H. Koepp Baker from the University of Illinois Medical School, and a discussion on speech correction programs for public schools by Ruth B. Irwin of Ohio State University. Other speakers included the state director of Vocational Rehabilitation, the executive director and president of the Indiana Society for Crippled Children, representative of the State Medical Society, and Indiana Public School Superintendents. Open house was held at the Purdue Speech and Hearing Clinic Friday, March 17, followed by a dance at the Purdue Union Building, sponsored by the Purdue Stutterers Group.

AT TEMPLE UNIVERSITY: The eighth annual Reading Institute will be held January 29 through February 2, 1951, on 'Systematic Instruction in Reading.' During the institute, the following sequence of topics will be presented: 1. sequences of language development, 2. reading and personality integration, 3. materials for systematic instruction, 4. procedure for concept development, and 5. refining basic reading abilities.

Activities will include lectures, demonstrations, laboratory practices, evaluation of reading programs, seminars, staff meetings, and conferences with staff members. In addition to exhibits on books, supplies, and equipment, a special exhibit of school work has been planned. Enrollment is limited by advance registration. For a copy of the program and other information, write to Dr. Emmett Albert Betts, Director of the Reading Clinic, Temple University, Philadelphia 22, Pennsylvania.

PERSONAL NOTES

AT THE UNIVERSITY OF COLORADO: Alan D. McKillop of Rice Institute, was a visiting lecturer for the 1950 summer session. Dr. McKillop lectured on 18th century literature. Hubert C. Heffner, head of the Stanford University Speech Department, was a visiting lecturer in the summer session, also, speaking on the development of dramatic art, playwriting, and dramatic theory.

AT THE UNIVERSITY OF IOWA: George Kernodle, associate professor of dramatic art, resinged at the end of the spring term to accept a similar position at the University of Tulsa.

E. LeRoi Jones, who received his doctorate in June, was in charge of the Mobile Speech clinic, University of Indiana, during the summer, and this fall went to Utah State College as director of the Speech Clinic.

Louis Gardemal, who received his doctorate in June, has been appointed assistant professor of television at Los Angeles State College.

Charles Gaupp, who received his doctorate in June, has been appointed assistant professor of dramatic art at Reed College, Portland, Oregon.

Margaret Wood, who received her doctorate in June, has been promoted to associate professor at Northern Illinois State College, DeKalb, Illinois.

Orville A. Hitchcock attended a meeting of the advisory council on participation of national organizations to the Midcentury White House Conference on Children and Youth in Washington, D. C., May 26. He attended as the representative of the SPEECH ASSOCIATION OF AMERICA.

Wendell Johnson testified May 17 as president of the American Speech and Hearing Association before the United States Senate committee considering S3102, Education for Physically Handicapped Children Bill of 1950. During the spring Professor Johnson also spoke at conferences at Michigan State College, Syracuse University, and Pennsylvania State College.

Two members of the University of Iowa's staff were honored in the spring at testimonial dinners. A. Craig Baird was honored March 31 by the Western Conference forensic directors at the men's and women's debate championships at the University of Indiana. Halbert E. Gulley, director of forensics at the University of Illinois and a former graduate student of Professor Baird's, presented him with a bound volume of testimonial letters from his former students and associates in the field of speech. Eugene Chenoweth, director of debate at the University of Indiana, gave Professor Baird a scroll of resolutions on behalf of the debate directors of the Western Conference commending him for his long service in the field of forensics and speech education. Professor Baird has been a member of the University's faculty since 1925.

On May 29, the students in dramatic art, the staff of the Department of Speech and Dramatic Art, the dean of liberal arts, dean of the graduate college, provost of the University, and director of the School of Fine Arts, joined in honoring Edward C. Mabie for thirty years